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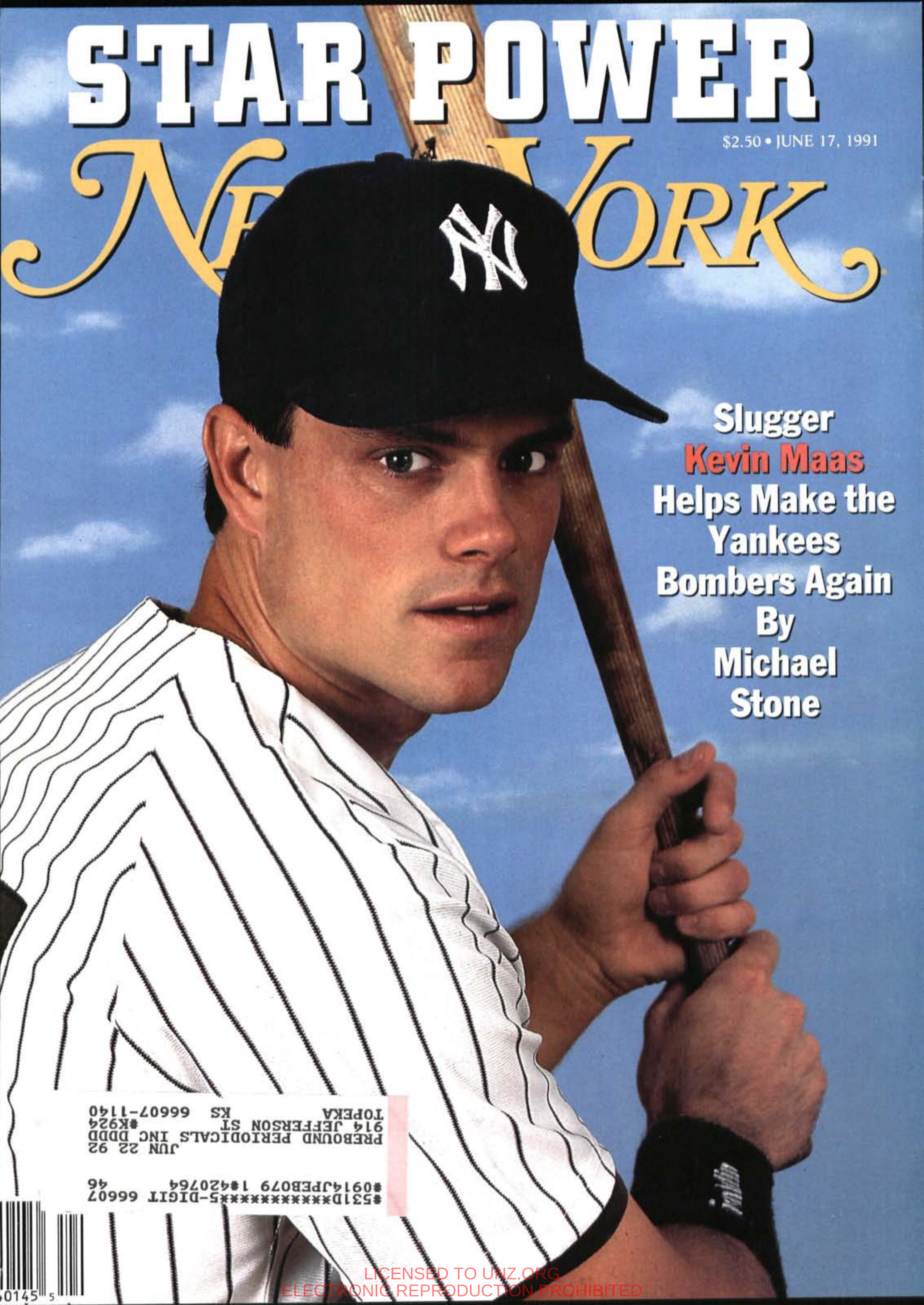

Slugger **Kevin Maas** Helps Make the Yankees Bombers Again

By Michael Stone

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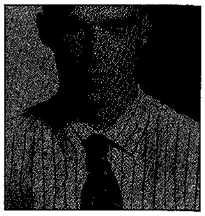

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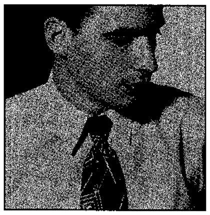

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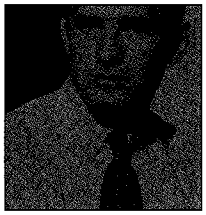

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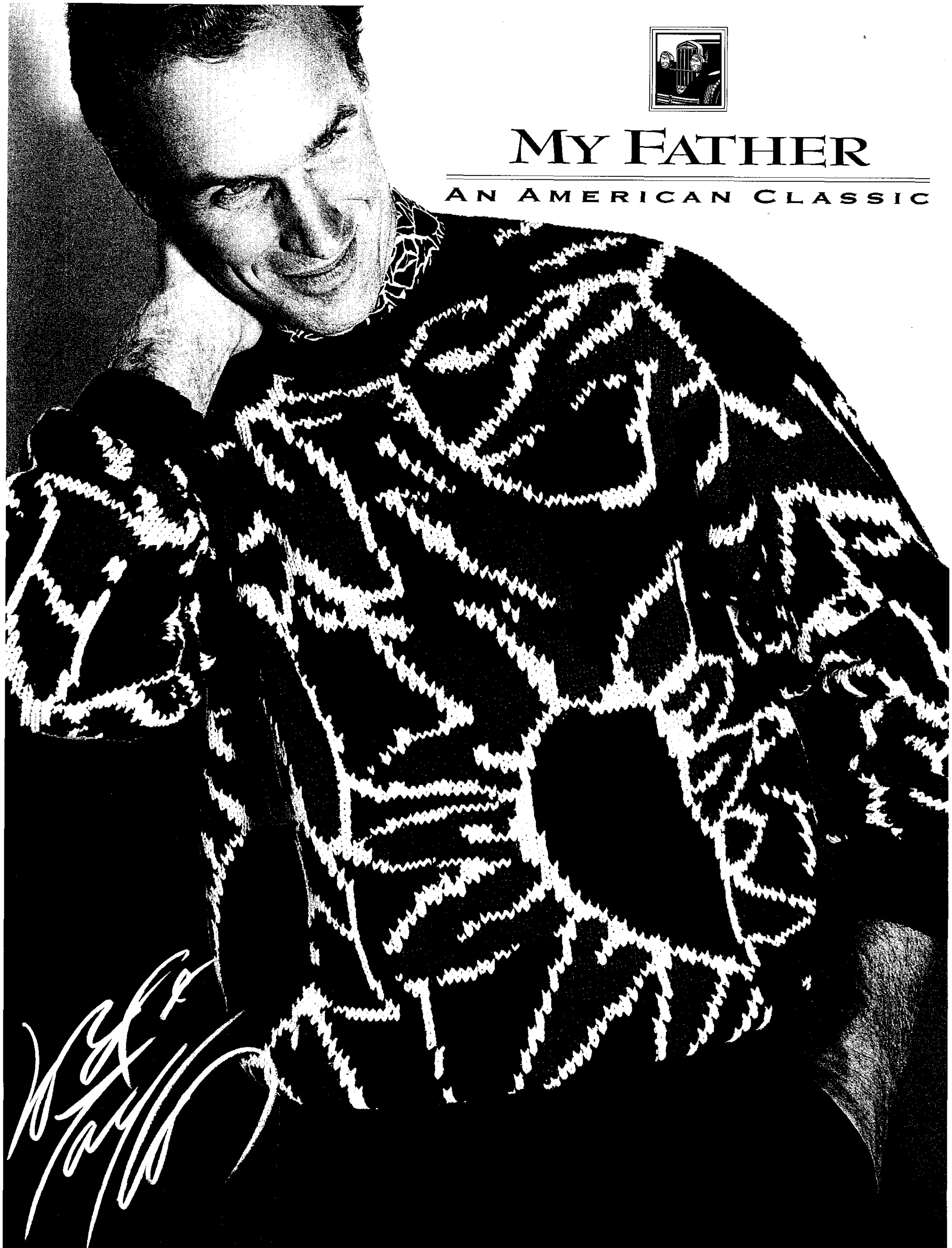

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VOL. 24, NO. 24 JUNE 17, 1991

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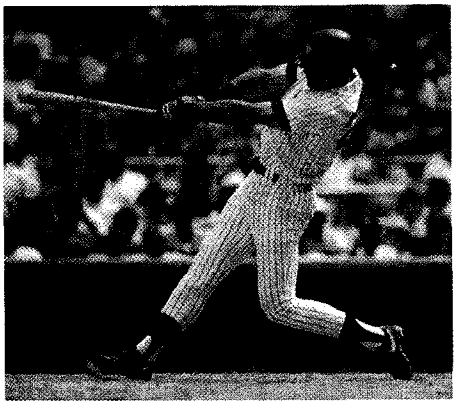

Mr. Steinbrenner's gone, and so is the noise. And, alas, the mystique. But slowly, the Yankees rebuild. Their first post-George slugger is Kevin Maas, 26. Maas turned up mid-season last year—to belt 21 homers. *This* year, his stats aren't stellar. But pitchers dread him, and fans love him. Maas seems born of baseball myth—he's earnest and clean-cut. But off the field, he shatters a few Yankee myths. For one, he's low-key and private, a fundamentalist Christian. And his ego fits in the stadium.

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BY MICHAEL GROSS

With two world-class companies, New York's the center of the ballet universe. And its dance world bristles with gossip—about drugs and suicide, sexual heroics, and star mania. But in the boardrooms, which run the show, things *really* heat up. There are political battles and bold power plays—hatched by new and old society. Here, Michael Gross goes behind the curtain at the New York City Ballet and the American Ballet Theatre. He found two troupes tiptoeing back from the brink.

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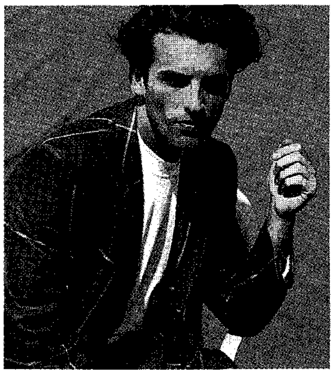
BY MARTHA BAKER

Silk and seersucker, cotton and khaki, this season's jackets are cooler than cool. And here's what makes them work: cravats, loafers, and snappy bow ties. For summer, *New York*'s fashion editor has the light touch. Hot on the blazer trail.



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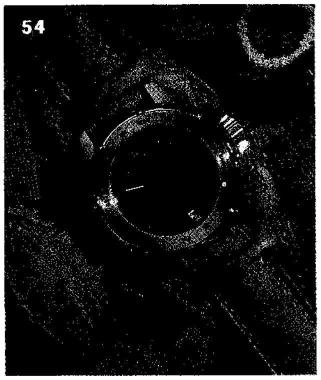

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Cover: Photograph by Harry Benson.

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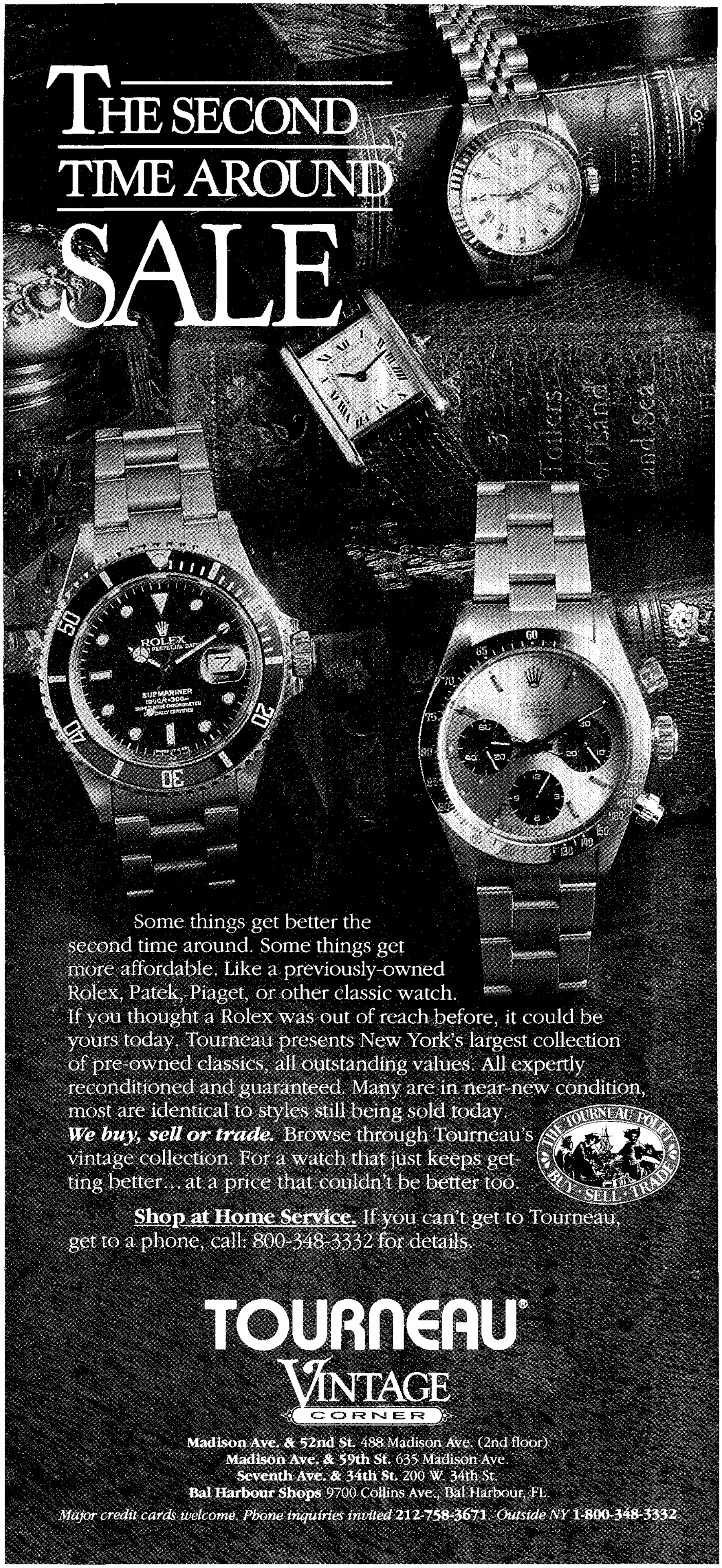

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LETTERS

Family Ties

FOR YEARS, THE NEW YORK MEDIA PUBlished organization charts of the Mafia, and no one important was ever arrested. Today, we've finally made some progress, but there's still a long way to go. You report that the widow, daughter, son-in-law, and grandchild of Mafia monster Paul Castellano are living in his multi-million-dollar mansion ["Conversations With the Godfather," by Joseph J. O'Brien and Andris Kurins, May 27]. Why? If close relatives can't be prosecuted for their probable knowledge of mob activities, can't their ill-gotten property be repossessed or sold? Thousands of worthy causes cry out for funding.

Name withheld
Manhattan

THE DOINGS OF THE CRUDE, VIOLENT, AND illiterate Mafia have but limited reader interest. How about a piece instead on the kind of businessmen, suburban contractors, and union or public officials who continue to pay, pay, and pay them?

Robert E. Burns
Chicago, Ill.

Covering Up the Gray

IN YOUR "ULTIMATE INSIDER'S GUIDE TO Sales and Bargains" issue, you compared specific Nakamichi products from Harvey Electronics with goods sold by unauthorized dealers, reportedly for less money ["Home Tech: Stereos," by Alex Williams, May 6]. *You were not comparing identical products!* Harvey Electronics is an authorized dealer for every item in the store. Our customers go home with manufacturers'-warrantied merchandise made to specifications for use in this country. A consumer who buys goods from an unauthorized retailer runs the risk of purchasing "gray" goods that have often been opened to change the transformer to U.S. voltage requirements or to remove internal serial numbers. Such goods have *not* been approved by Underwriters Laboratories, are not protected by manufacturers' warranties, and are often damaged by this tampering!

Art Shulman
President
Harvey Electronics
Secaucus, N.J.

Aristocrass

IT IS INTERESTING TO NOTE THAT IN THIS decade of heightened environmental awareness, the wealthy Palm Beach residents—long gone to Southampton or the Côte d'Azur for the summer—air-condition their "vast uninhabited rooms" so that their furniture, tapestries, and linens will not mildew ["The Palm Beach Story," by John Taylor, May 20]. Maybe if we found better uses for the limited resources on this planet, we could make headway in saving the precious world we live in.

Deborah Sheehan
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

SO LIKE, I KEEP HAVING THIS RECURRING dream—ya know, like I'm walkin' along Worth Avenue wearing my industrial-size 18K-gold chain with the six-inch *chai* (as we Jews are prone to do), and I pass by the Everglades Club and I hear this commotion. Some woman inside has a clump of watercress stuck in her throat, and, like, I know this Heimlich maneuver, but, like, I can't go in and save her. A few minutes later, she comes out in a very tasteful Louis Vuitton body bag. Sorry, Muffy, the choke's on you!

Hugh Garber
Lynden, Ontario

Many Unhappy Returns?

CHRISTOPHER BYRON'S RECENT COLUMN "Wrong-Way Dinkins" was right on the mark ["The Bottom Line," May 20]. Dinkins's tax proposals will only drive jobs and people out of the city. I just don't understand why these government officials fail to realize who pays the bills, and why they won't take steps to keep businesses and the middle class in New York. Every year, they seem to be saying, "We're going to punish you a bit more for staying here." New Yorkers made a grave mistake when they elected the inept David Dinkins. I only hope that the city survives so we can correct our error in the next election.

Craig B. Schwab
Manhattan

CHRISTOPHER BYRON'S COLUMN SADLY DEMonstrates what happens when blind faith embraces bad data: Faulty conclusions result. Byron attacks Mayor Dinkins with a piece of slipshod econometrics issued by the city comptroller. He uses it to argue that the mayor's plan to raise taxes ". . . would be a disaster, wiping out perhaps as many as 265,000 private-sector jobs by 1994." But Byron should have paid more attention to the comptroller's disclaimer on page three of the report, which warns that "since [this report] . . . does not compare the impact of taxes with the impact of service reductions or other methods of balancing the city's budget, this analysis cannot be used as a basis for opposing all local tax increases or increases in particular taxes." And Byron should have discovered that the authors admit that job loss in the city ". . . does not have a single identifiable cause. . . ." Study after study has shown that market accessibility, availability of resources, and quality of life are more important to corporate location than are tax rates.

Carol O'Cleireacain
Commissioner of Finance
Manhattan

Christopher Byron responds: Any public official who thinks it's a good idea to raise taxes in the midst of a collapsing local economy is sadly mistaken. This bizarre notion is nothing but a prescription to turn all of New York into an aboveground version of the city's subways. It will drive people away by constantly trying to squeeze more and more money out of them for services that continue to deteriorate. Instead of talking about a tax increase, New York officials should be coming up with imaginative new ways to cut local taxes *and* improve services.

Moosetaken Identity

THANK YOU FOR YOUR GREAT PIECE ON *Northern Exposure,* TV's hottest show ["New Frontier," by Jeanie Kasindorf, May 27]. But you slighted one of the show's biggest stars—you got his name wrong, and you ran a picture of his uncle. The moose who opens each *Northern Exposure* episode is *Morty,* not Mort, the Moose. And he is too young to have the mature antlers the moose in your photo has. Stardom has come early to Morty—he was only a year old when he was cast by co–executive producer Joshua Brand.

Michael Silver
CBS Broadcast Group
Manhattan

Wrong Number

MARIANNE MACY'S STORY "LIVES ON THE Line" [April 22] explores an important mental-health service for troubled people. Yet studies I have seen—and my own clinical experience—do not support the notion that suicide hot lines succeed in lowering the suicide rate in any given location. Researchers have verified that "attempters" and "completers" are two very different populations, with the latter rarely making use of hot-line services. Suicide prevention cannot be achieved by pulling the drowning victims out one by one; rather, we need to address the larger forces that pulled so many people downstream in the first place.

Barry Panzer, D.S.W.
Brooklyn

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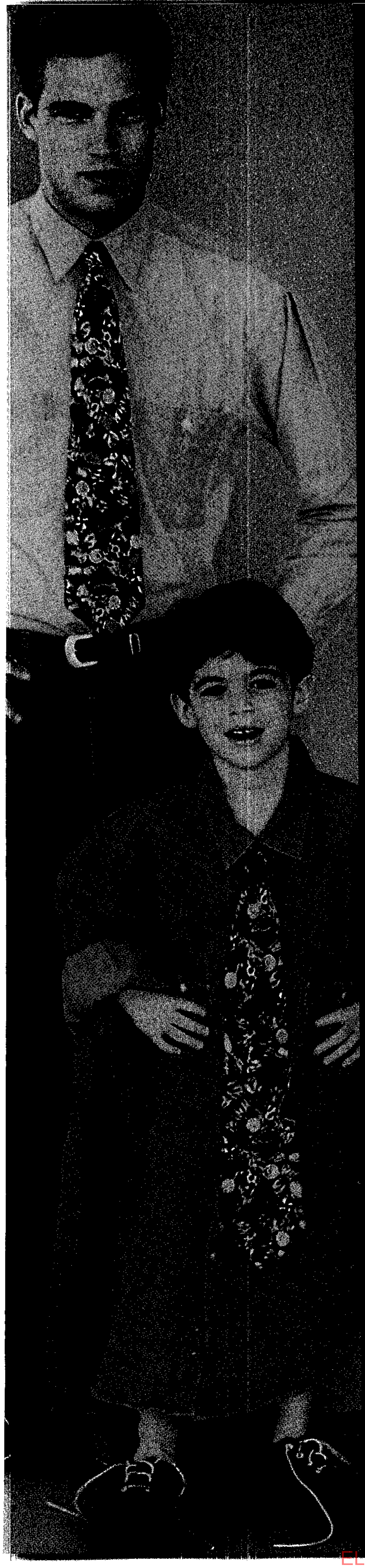

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The Perry Ellis braid belt. Leather & silverplate. $45 (dept. 506/526)

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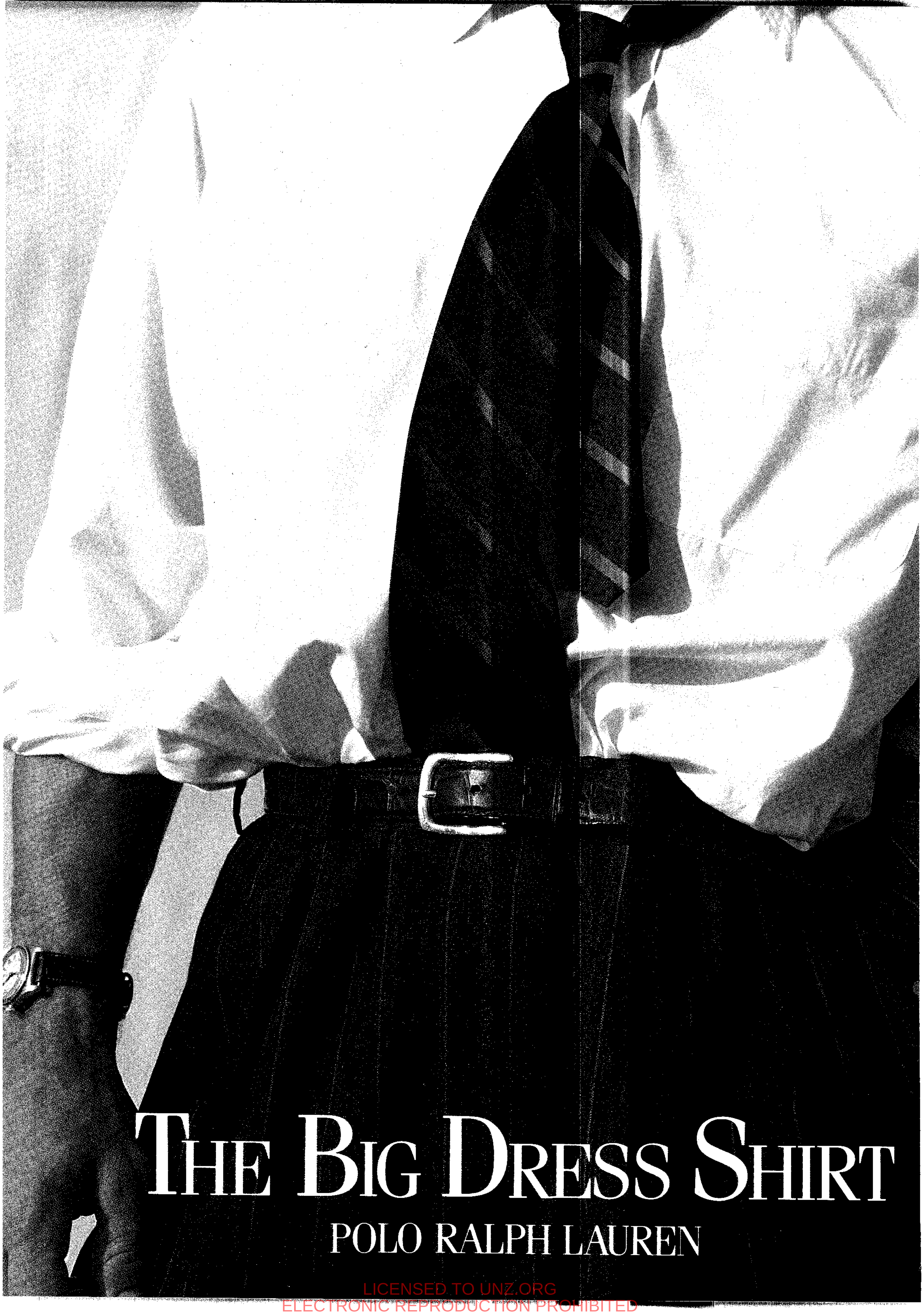

THE BIG DRESS SHIRT
POLO RALPH LAUREN

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

ZUCKERMAN UNBOUND...ADAM AND PEEVE...PRESS FOR SUCCESS...PAPER TIGERS

CLIPPED COLISEUM MAY BE A GO

Mort Zuckerman—like Donald Trump—is thinking smaller these days.

The publisher and developer has been fighting with community groups since 1985 to erect a pair of towers at the New York Coliseum site, on Columbus Circle. The most recent proposal calls for a 2.2-million-square-foot, 58-story project. Now, says a real-estate source, Zuckerman has indicated that he might be willing to reduce the size of the development to appease neighborhood and civic groups. Donald Trump made a similar compromise earlier this year to jump-start his long-stalled Trump City development on the Upper West Side.

Zuckerman didn't return calls, but a decision handed down in November by the Court of Appeals held that the state could sell the Coliseum site to Zuckerman without competitive bidding, thus clearing a major hurdle for the developer. Says the source, "Both sides are talking now. It looks like they can reach something that each can live with."

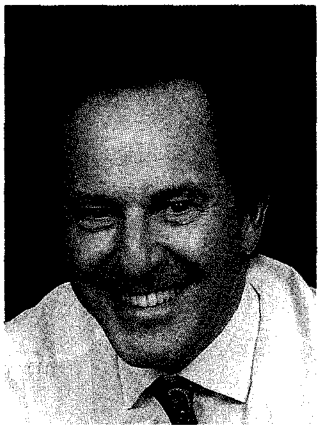
NEWS 'SCAB' + STRIKER = BUDDY MOVIE

Last year's big newspaper strike is headed for the big screen. Movie producer Ray Stark and Tri-Star Pictures are close to signing a deal with *Daily News* columnists Mike Katz and Vic Ziegel for the rights to their stories.

Ziegel, as part of management, crossed the picket line to write a story that would normally have been done by a friend of more than 30 years, striking Newspaper Guild member Mike Katz. "The movie will be built on their lifelong devoted relationship to each other as contemporaries, colleagues, and buddies," says the writers' lawyer, Richard Emery.

The story came to the attention of Hollywood through an *Esquire* column by Pete Hamill, says Emery, who adds that *Ironweed* author William Kennedy has agreed to write the script.

"This very, very emotional strike tore them apart," Emery adds. "Yet their friendship was sustained. Vic's family took care of Mike on the picket line, even though Vic was, in Mike's view, a scab."



MORT ZUCKERMAN

MAXWELL *EUROPEAN* BOUND FOR U.S.?

Robert Maxwell's weekly *European* has been coolly received overseas—but that isn't stopping the British publisher from making plans to bring his new paper over to the U.S.

Maxwell, who recently bought the New York *Daily News,* started *The European* in May 1990. Timed to take advantage of the economic unification of Europe in 1992, the paper has been slow to win readers and advertisers. But Maxwell representatives have been talking to U.S. distributors about bringing out a version of the paper here.

"They've been hoping to work with *USA Today* to print and distribute the paper," says a source, who adds that Maxwell would like to bring out a U.S. edition by year-end. The paper resembles *USA Today,* with color and splashy graphics. "The two aren't seen as competing," says the source. Maxwell's office didn't return calls, and a *USA Today* spokesman says, "Maxwell approached us about printing *The European.* We're still talking about it."

ROBERT MAXWELL

A SCHADENFREUDE SEARCH AT MOSS'S *TIMES*

The specter of Adam Moss is haunting the halls of the New York *Times.* Ever since the former editor of the defunct *7 Days* was hired as a consultant earlier this year, "he has loomed larger than life," says one staffer. "He gets credit or blame for things he hasn't even been near."

When a quirky David Letterman list of ten things to do in the city was splashed at the top of the front page of the "Weekend" section last month, staffers were buzzing that it was the "creeping Moss effect" again. But, it turns out, Moss didn't have anything to do with the list.

"The s--- hit the fan over that," says one staffer, who adds that a lot of people "didn't get" the joke. "It was a cute idea that might have worked as a sidebar, but it was overplayed. Everyone was saying, 'There goes Adam Moss again.' We've been going through a lot of changes here, with a lot of nerdy guys trying to be hip—and not always successfully. Adam's presence here has really been blown all out of proportion. They've blamed him for everything from naming the alleged rape victim to this."

ASSOCIATE EDITOR: DEGEN PENER

JURY'S IN FOR NEW WARMUS LAWYER

Carolyn Warmus has chosen her new attorney. The "Fatal

CAROLYN WARMUS

Photographs: top, Terry Arthur/Gamma-Liaison; center, Rick Maiman/Sygma; bottom, Gamma-Liaison.

CLIENT PRIVILEGE...'RIVER' RIVALS...JAIL MATES...SIDELINE SATIRE...HORSE SENSE

Attraction" murder suspect—whose highly publicized trial recently ended with a deadlocked jury—will be represented by White Plains lawyer William Aronwald if the case is retried.

Her current lawyer, David Lewis, clashed with the Westchester schoolteacher over his handling of the trial, according to a source. On June 21, the presiding judge will hear additional arguments on whether to dismiss the charges against Warmus.

David Lewis wouldn't comment on his relationship with his client: "I've got nothing to say about that. There's enough video of the trial. People can come to their own conclusion."

Aronwald says it's "too premature" to discuss his legal strategy. "I do believe that on a retrial, she will be found not guilty," says Aronwald, who also would not say why Warmus made the switch. "I don't think you can read anything into it."

……

THE RIVER CAFÉ FLOATS A LAWSUIT

Buzzy O'Keeffe is tired of having customers think that the other River Cafés around the world are affiliated with his well-regarded fourteen-year-old Brooklyn establishment. So the restaurateur, who also owns the Water Club, has retained lawyer Charles Hoffman to stop River Cafés in London, Paris, Philadelphia, and other U.S. cities from using the name.

"People keep coming here and saying they ate at my place in Paris, and then give me some comment or recommendation," says O'Keeffe. "Enough already. There is only one River Café."

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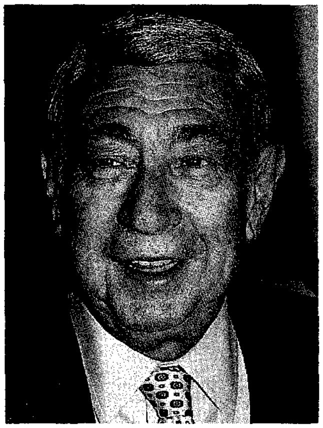


HOWARD COSELL

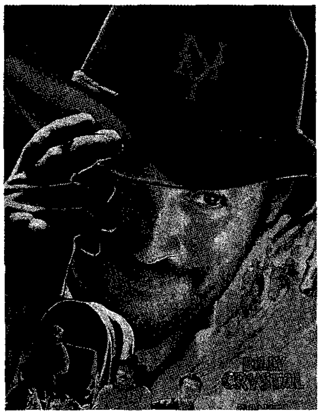
KARRAS TACKLES COSELL, GIFFORD IN BOOK

Howard Cosell was none too pleased when he read the *roman à clef* titled *Tuesday Night Football*. The spoof, written by former ABC *Monday Night Football* commentator Alex Karras, includes a toupee-wearing character called Haywood Grueller, who, "with his ratchet voice, Harvard vocabulary and rapier tongue, was the man everybody loved to hate. . . . He was such an irritant to most people that they tuned in *Tuesday Night Football* just to yell insults at their television screens."

"At first, [Cosell] was pretty upset," says Steven Schragis, the publisher of Carol Publishing, which is bringing out the book this September. "But now he's calmed down and is taking it all with good humor." Schragis says Cosell has agreed to do a voice-over for the movie that's based on the book. Cosell couldn't be reached for comment. The film is being produced by Karras, who also starred in the TV show *Webster*. Don Rickles is in discussions about playing the Haywood Grueller role.

Less amused, says Schragis, is *Monday Night* commentator Frank Gifford, whom some have compared to the book's womanizing character Lance Allgood. A spokesman for Gifford, who is now married to talk-show host Kathie Lee Gifford, says, "Don't you have anything better to do with your time?"

……



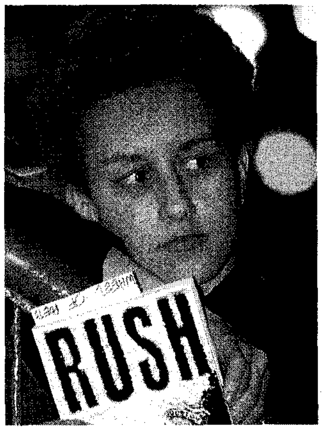
THE ORIGINAL BILLY CRYSTAL

CITY SLICKERS AD NOT CRYSTAL CLEAR

Billy Crystal may be the star of *City Slickers*, but moviegoers wouldn't know it by looking at some ads for the new Columbia Pictures film. "The illustration they're using looks more like Robin Williams than Billy Crystal," says a source. "It has really confused some people." Two weeks ago, in newspaper ads, a photo of Crystal replaced the ambiguous drawing.

"It's been a subject of lively debate," says a spokesman for Castle Rock Entertainment, which produced the film—the story of three businessmen turned cowboys. "People have been offering suggestions as to who it is."

Crystal, who could not be reached for comment, did not personally demand the change, according to the spokesman. "[The confusion] had some factor," he says, "but it's fairly standard to tailor our approach for newspapers. It's part of the natural evolution of an advertising campaign."



KIM WOZENCRAFT

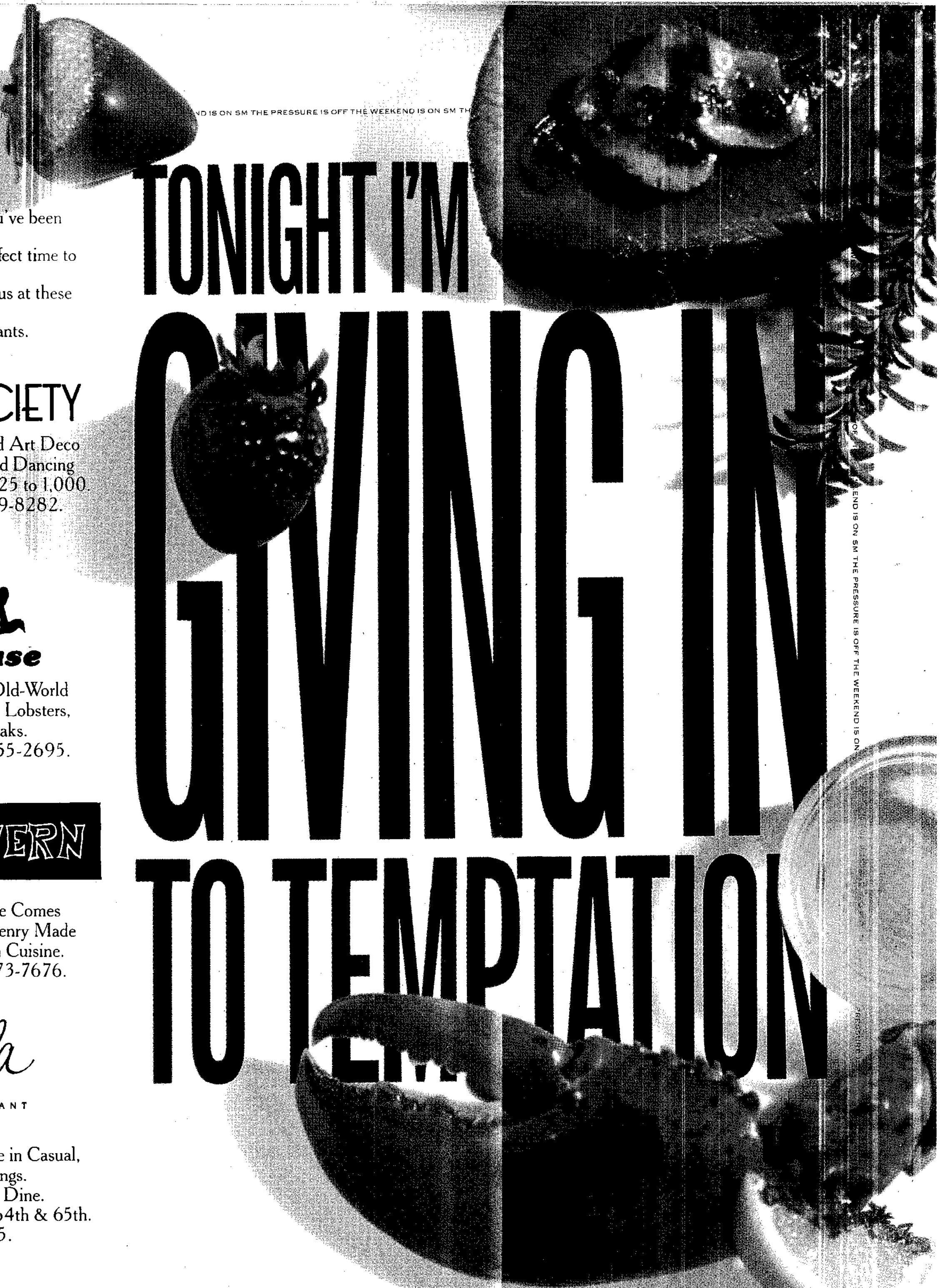
EX-JAILBIRDS BECOME LITERARY LOVEBIRDS

Onetime felons and first-time novelists Kim Wozencraft (*Rush*) and Richard Stratton (*Smack Goddess*) are going to make it legal—with a wedding. Wozencraft, whose book has been made into a movie by Richard and Lili Zanuck, is a former undercover narcotics agent turned junkie who went to prison in 1982 for falsifying evidence. Her partner on the force, to whom Wozencraft was briefly married, also went to jail. Before meeting Stratton, Wozencraft dated another ex-con, who was imprisoned for illegally obtaining visas for Korean immigrants.

Says Stratton, who was convicted of conspiring to import marijuana and hashish, "We met at a 1989 PEN prison-writer reading. She's a former cop, and I'm a former drug-dealer. She could have been the one who busted me." The two are now working on new novels, both set in prisons. "Hers takes place in a women's psychiatric ward," says Stratton. "Mine is set in a federal penitentiary."

Photographs: top, Judie Burstein/Photoreporters; bottom, Nina Berman/Sipa.

THE WEEKEND IS ON SM THE PRESSURE IS OFF



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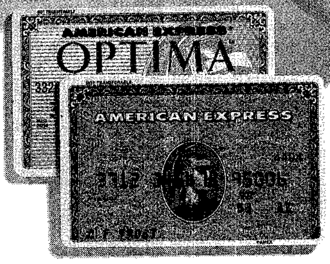

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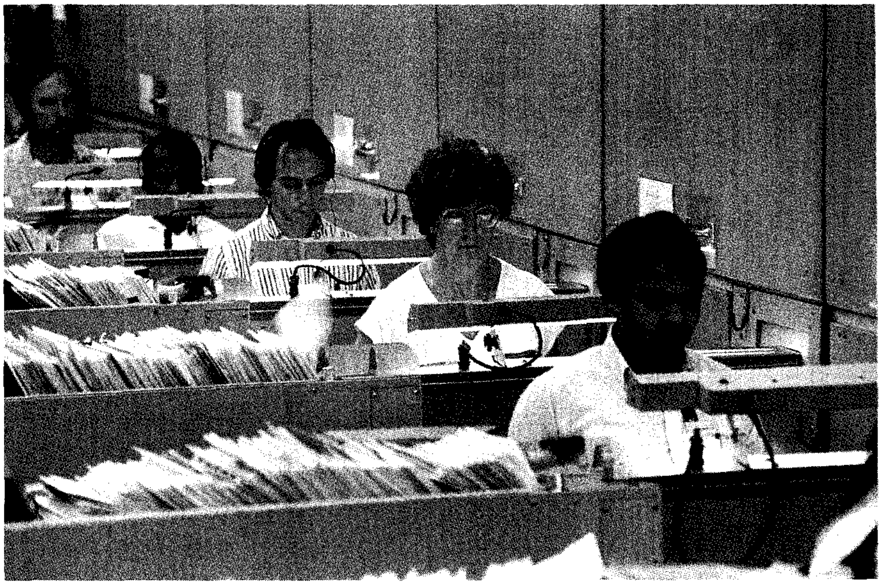
The National Interest/Joe Klein

RACE AND 'RACIALISM'



HEAD COUNTS: *Postal workers in Virginia.*

COLLATERAL DAMAGE

IT IS, ONCE AGAIN, "RACE" TIME. IT COMES each spring now. A new Spike Lee movie opens. Magazines (including this one) put R-A-C-E in big block letters on their covers. There are outrages in the streets, like last week's beating of an exemplary black teenager by white thugs on Long Island. Al Sharpton emerges from hibernation and holds press conferences. There are renewed efforts, especially on public television, to get people talking—which usually means infuriated blacks venting grievances and white people listening respectfully.

The grievances *are* real; the anger *is* justified, the incidents continual—down to the most petty: the sidewalk glances, over-wary shopkeepers, and taxis that won't stop. Most black people have cause to be outraged every day; it's important for the rest of us to be aware of that. But what to do about it?

The temptation, always, is to seek a *legal* remedy. The tendency, since segregation was outlawed in a series of momentous civil-rights bills in the sixties, has been to twist the law to favor those who've been victims in the past. There is no appropriate term for this phenomenon. "Affirmative action" is too mild; "reverse discrimination" too ugly. So let's call it "racialism," and define it as the attempt by government to remedy past grievances by legalizing racial distinctions with benign intent.

Private efforts to do the same are often admirable. But a bright line should be drawn when pigment is written into law, when racial preference becomes official—a distinction no society aiming for equal justice can afford.

As it happens, racialism seems to be the focus of this spring's "race" debate. A series of government practices, most of them long-standing, are suddenly controversial. There is race-norming (the "adjusting" of test scores according to race) and racial gerrymandering (encouraged, it seems, by amendments to the Voting Rights Act extension of 1982) and, of course, the continuing controversy—and almost unimaginable hypocrisy—over the Civil Rights Act of 1991.

George Bush pounded the podium last week, insisting the Democratic version of the Civil Rights Act was a "quota" bill: "I've been accused of playing politics, playing election politics with this issue," he told a small-business group, "and very frankly, it's the other way around."

Oh, really? Privately, most Democrats admit this issue is a disaster for them. A Washington *Post*–ABC poll last week showed 80 percent of the public opposed to "[racial] preferences in hiring to make up for past inequalities." While the Civil Rights Act doesn't *mandate* quotas, it does have a coercive intent, forcing employers to justify their hiring practices if their employees don't *statistically* reflect the racial composition of the community.

But it's sort of strange for George Bush to go around pounding podiums about this, because his own bill, scorned and defeated by Democrats last week, would have done essentially the same thing: forced the burden of proof on employers if their work force showed statistical "disparities." (The Bush bill had slightly stronger language requiring plaintiffs to spell out the unfair practices that led to the disparities.) Indeed, more than a few White House aides had their fingers crossed that the Democrats wouldn't get smart and pass the White House version of the "quota" bill. And more than a few Democrats agreed: "If we passed *his* damn bill, he'd have to sign it, wouldn't he?" said one. "And then he wouldn't be able to 'Willie Horton' us with this nonsense in 1992."

And so, the furious political dance in Washington, especially the president's inflammatory rhetoric, was pretty much a phony: Both sides favored bills that would force employers to make racial head counts (a practice already required by companies that do business with the government). "What's so bad about that?" argued Massachusetts Democrat Barney Frank. "It doesn't make distinctions on the basis of race. It allows you to make *inferences*. If a factory owner in El Paso doesn't have a single Hispanic employee, you can *infer* a discriminatory practice."

True enough. But most cases aren't so clear-cut, and the 1964 Civil Rights Act already has provisions for legal action in those that are. The proposed bill would allow suits against companies that are, say, 14 percent Hispanic in towns that are 24 percent. This may have the unintended consequence, as Ed Koch has argued, of encouraging some firms—especially those with a foot out the door—to move from cities to communities where the demographics are potentially less, ah, litigious. Impossible, you say? Forced busing (an early racialist remedy) had the unintended effect of intensifying the segregation of many school districts it was supposed to integrate.

Collateral damage seems an unavoidable result of racialist policies. The most obvious damage is to the white "victims" of affirmative action; but there is also, as the writer Shelby Steele has pointed out, psychological damage to the "beneficiaries" who gain the debilitating shroud of victimhood. More subtly, there is damage to the cohesion of an increasingly multiracial society by placing the emphasis on distinctions rather than similarities—and by *forcing* distinctions on many people "of color" (a loathsome, divisive term) who desire nothing more than assimilation.

Sometimes, the collateral damage is

Photograph by Cynthia Johnson/Gamma-Liaison.

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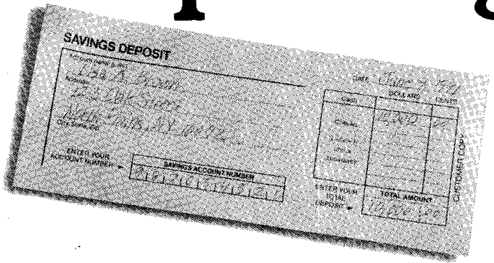

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truly perverse. The crucial Voting Rights Act of 1965, which enabled blacks to overturn the white political power structure in the South, was amended in racialist fashion in 1982—to encourage the drawing of district lines that might increase "minority" representation. The result has been a growing alliance of urban "minorities" and suburban Republicans, jointly redrawing congressional lines at the expense of (white) liberal Democrats. It's possible the final result will be a net *loss* of Democratic seats in Congress, even in states (like Texas) where the lines are drawn by Democratic governors and legislatures.

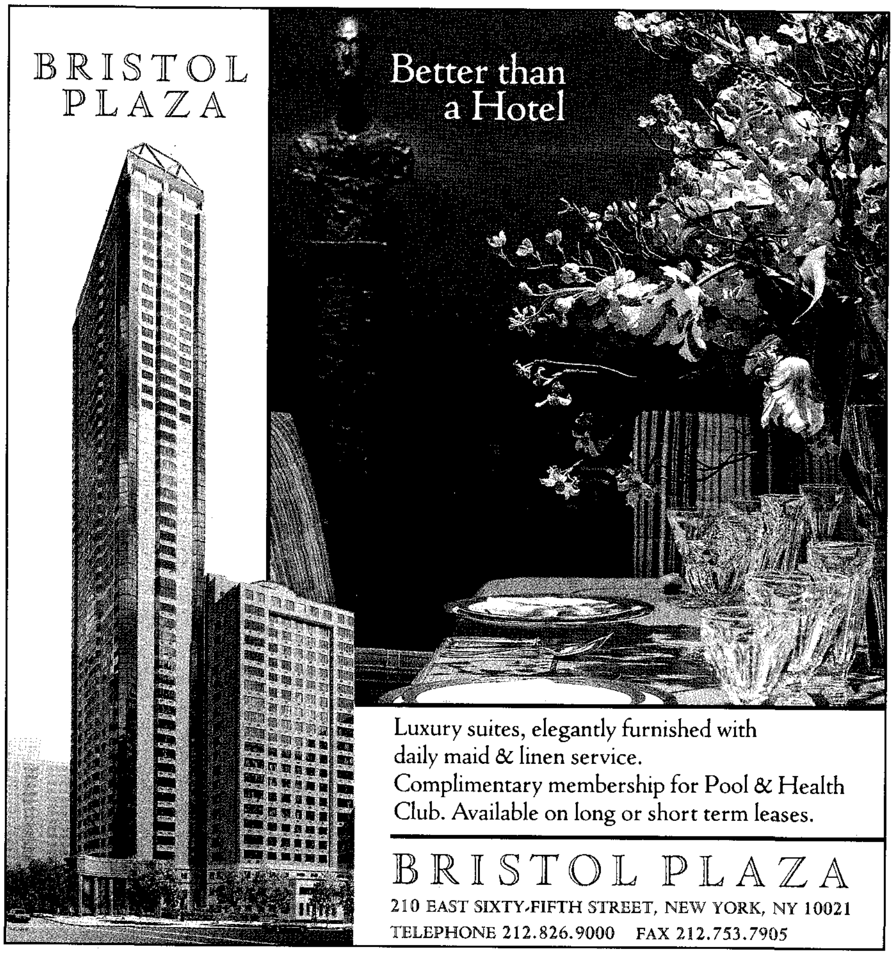
But racial gerrymandering is small potatoes compared with "race-norming," a practice so patently unfair that even the congressional Democrats voted to ban it in their revised civil-rights bill last week. This is the rather bizarre effort—first encouraged by Ronald Reagan's Labor Department—to distort racially civil-service and other aptitude-test scores. For example: A black who scores in the eighty-eighth percentile among blacks, but in the fifty-sixth percentile among all competitors, is given a reported grade of 88.

The New York *Times* editorial page, a fervent racialist redoubt, defended this sophisticated fakery by arguing that tests aren't always accurate predictors of performance on the job—often blacks and Hispanics will test poorly and work well. A more direct defense was offered by Nancy Amuleru-Marshall, an Atlanta educator, who said, "Any tests that emphasize logical, analytic methods of problem-solving will be biased against minorities."

Colbert I. King, a Washington *Post* editorial writer, provided the most eloquent rebuttal to these condescending arguments in a recent op-ed piece: "[It] comes dangerously close to suggesting that when blacks are called upon to demonstrate . . . their ability to reason . . . they can be expected to come up short. That is precisely the stereotype and the racist caricature that bigots have always tried to project."

King suggests a simple antidote for poor black test results: better schools. He's right. But Democrats shy away from such straight talk. They put placebos like the Civil Rights Act at the top of their agenda, *rather than meat and potatoes* like Head Start—or a domestic GI bill for high-school graduates willing to do public service. They're afraid to say the truth: that government can't create equality.

George Bush is much worse, though. He "won" last week. He'll be able to veto the Civil Rights Act. But with that veto will come a responsibility: He'll need to prove he hasn't just been using the race issue for crass political purposes. Given "Willie Horton" and the shameful 1988 presidential campaign, that's getting to be something of a reach. ■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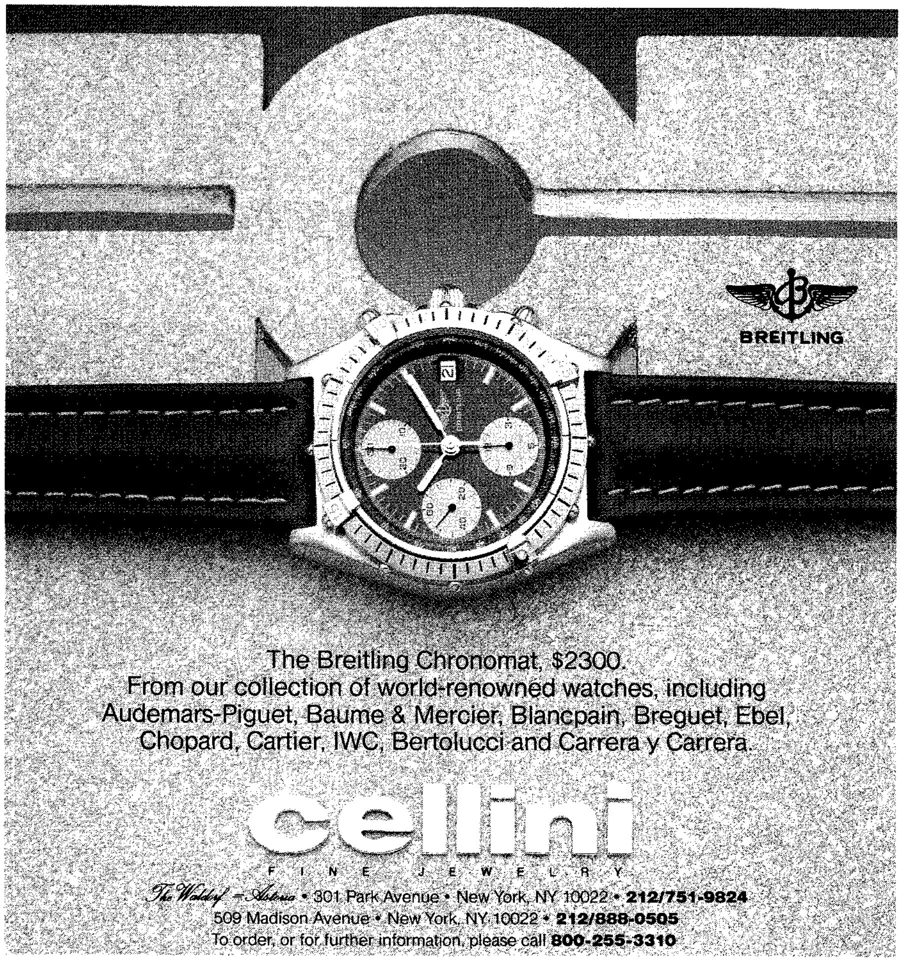
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The Bottom Line/Christopher Byron

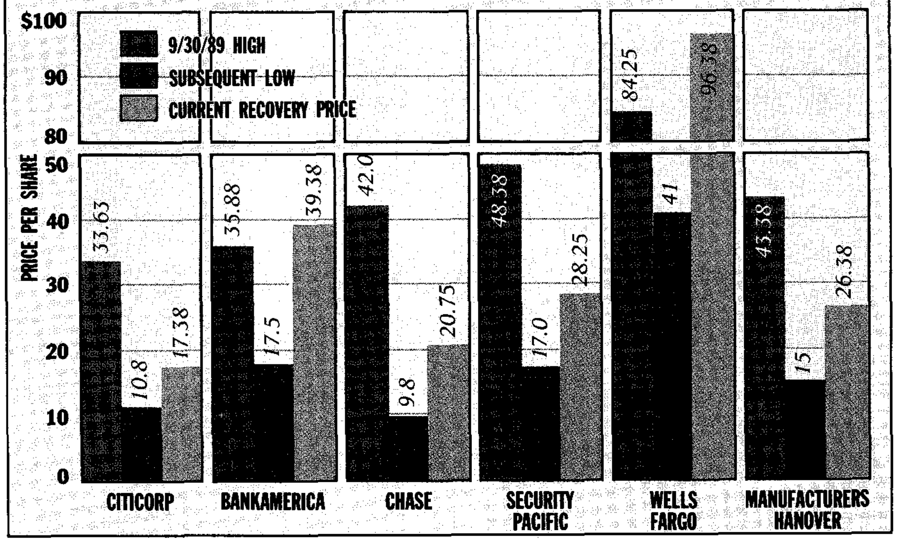
BANK SHOT

BETTING ON CITICORP'S RECOVERY

SOMETIMES OPPORTUNITIES ARE SO BIG AND obvious, they're hard to see. That may well be the case with the depressed stock of Citicorp, parent company of Citibank, the nation's largest commercial lender.

Citi's shares are being trampled by the Wall Street herd—in particular, by so-called short-sellers. Yet beyond the dust, it is possible to glimpse the outlines of an interesting—if somewhat speculative—buying opportunity.

In fact, if you're prepared to exercise a little patience—and perhaps gulp a bit of Maalox in the meantime—taking a modest-sized flier on Citicorp could well make you some money. Not only is the short-seller squeeze on the shares apparently failing to hammer down the price any further, but there's reason to believe that even a modest economic recovery will bring a strong spurt in Citicorp earnings—and thus a rise in its stock price.



CITI'S SLEEPING STOCK

All of the U.S.'s six largest bank holding companies have recovered from their recent lows better than Citicorp has.

John Neff, who manages the Windsor Fund, which is Citicorp's largest institutional shareholder, says he wouldn't be surprised to see earnings of more than $4 a share by 1993, versus barely $1 now. If so, Citi's stock, which currently trades at around $17, could be selling for considerably more than $40 in the next couple of years.

So far, Wall Street hasn't been much impressed, and it's not hard to see why. Historically, Citicorp's executives have been viewed by the investment community as the very embodiment of snootiness, barely willing even to return phone calls, let alone provide shareholders with insights into the health of the bank.

As a result, now that Citi finds itself in trouble, the street has turned sour on the bank with a vengeance. Two weeks ago, even the New York *Times* got into the act, carrying an op-ed piece suggesting that the government could save taxpayers a lot of money by simply shutting down Citicorp right now, rather than waiting for the inevitable bailout later on. "We're paying the price of our own arrogance," says a much-chastened Thomas Jones, the bank's chief financial officer.

Many of Citi's problems are indeed of its own making. No one put a gun to the head of former Citicorp chairman Walter Wriston and ordered him to make what is by now $9 billion in loans to struggling Third World countries. And no one compelled his boyish-looking successor, John Reed, to plow $13 billion more into often unrentable office buildings, or $5.6 billion into leveraged buy-outs.

Add up the losers in those deals, plus the growing non-performing loans from Citi's huge mortgage and credit-card operations, and the bank today is burdened with somewhere around $13 billion of non-performing loans. At an extreme, that would be nearly enough to wipe out the bank's combined shareholder equity and reserves, which total $15 billion.

Citi's mistakes are no different from those of nearly all other money-center banks, as well as many smaller commercial lenders. Yet now that the shares of other money-center banks such as Chemical and Manufacturers Hanover have rallied from the pounding they began to take well over a year ago, Citi has been left lagging the pack (see table).

A few on Wall Street look for the stock to do at least moderately well in the year ahead. Among the optimists are James Rosenberg at Shearson Lehman Brothers and Ron Mandle at Sanford C. Bernstein & Co. But the more common expectation is for slow, relentless declines in both earnings and price, perhaps with yet another cut in the dividend (it was last cut in January) sometime before the end of the year.

"If you ask me, it's a smoke-and-mirrors bank," says Palo Alto–based Joe Feshbach, a member of the legendary Feshbach clan of short-sellers, who began shorting the stock at $24 a share.

The Feshbachs have plenty of company, for the shorts are all over this stock. Short-sellers play the risky game of selling—at the current market price—stock they don't actually own, hoping that by the time they have to buy it and deliver it, the market price will have dropped enough to give them a profit. Obviously, as short-selling accumulates in a stock, downward price pressure intensifies; during May, Citi's shares were hit by nearly twice as much short-selling as were the shares of any other money-center bank's.

Yet in spite of the short-selling, Citi's shares nudged upward during the month, from around $15 at the end of April to the current level, just over $17. That suggests that the shorts themselves are now being squeezed. In fact, if enough short-sellers begin scrambling to cover their positions by buying shares before they rise any higher, the downward pressure on Citi could quickly become sharp upward pressure instead, as the stock begins to catch up with the rest of the industry.

Yet whatever happens to Citi's stock price in the days ahead, the bank's long-term prospects hardly look so bleak as the short-sellers would suggest. The bank clearly has big problems. But it's finally doing something about them. It has embarked on a much-needed cost-cutting drive and expects to chop $1.5 billion from overhead by the end of next year. It's also yielded to what a source at the bank suggests may have been government pressure and begun a drive to raise at least $4-

billion in fresh capital to strengthen its balance sheet—weakened through years of unwise lending.

Meanwhile, Citicorp by now has entrenched itself so deeply in its core business markets around the world that few banks anywhere can rival it. Citicorp operates what is by far the largest international banking business in the U.S., with offices in more than 90 countries worldwide.

Except for a few problem areas, such as Australia, Citi's offshore corporate operations are both profitable and growing. In the first quarter of 1991, the bank earned $120 million from these activities, up 6 percent over the same period of 1990. Its 2.55 percent return on assets and 63.7 percent return on equity from international banking are impressive by any measure.

Domestically, Citicorp also has great strength. The bank is the largest home-mortgage lender in the country, with $28-billion in mortgages on its books and another $40 billion in Citi-originated lending now in the hands of others. Citicorp's credit-card business accounts for fully 3.5 percent of all credit-card transactions in the country.

Unfortunately for the bank, much of its consumer business is concentrated in the economically depressed Northeast and particularly in New York City, where conditions are, if anything, even worse. As a result, consumer-group revenues have begun to stagnate even as delinquencies and bad-loan write-offs have begun to rise. Result: Though the group is still profitable, in the first quarter of 1991 its net income was down to $174 million—a 36 percent decline from year-earlier levels.

Bad-loan write-offs and reserves for future problems have put a further squeeze on earnings. At present, 4.2 percent of all consumer loans on Citi's books are at least 90 days past due, compared with only 3.3 percent a year earlier. Some 5.9 percent of all commercial loans are likewise in trouble, as compared with only 4.7 percent a year earlier. As a result, last quarter the bank set aside another $531-million for possible consumer-group-loan losses, an increase of 57 percent over 1990 levels, plus a similarly large amount for possible losses in commercial loans.

Yet in the face of such daunting obstacles, the bank is still showing just over $1 a share in net income. And even a slowing in the rate of deterioration in the loan portfolio would cause those profits to rise sharply—if for no other reason than that the bank would get a breather from shoveling so much of its earnings into set-asides for future trouble.

In sum, Citicorp may never again be the lending-obsessed behemoth it once was. But a more cautious, less arrogant bank may also turn out to be a more profitable one—and that's a message Wall Street hasn't gotten yet. ▬

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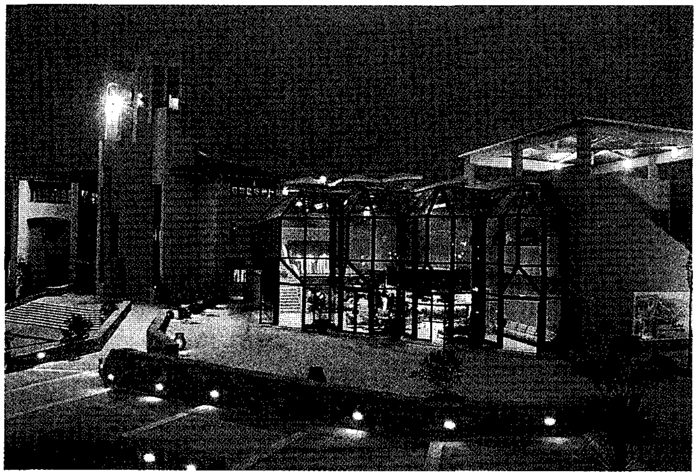
CLUB MED GOES LUXE

REDEFINING CIVILIZATION

IN 1987, WHEN CLUB MED BOUGHT THE Florida resort it would name the Sandpiper, the phones were taken out of the rooms. Last year, the French tourist company put the telephones back—and trundled in TV sets as well. Those features—and a sauna, Turkish baths, and massages—are also offered by the club's two-year-old Opio village, eighteen miles north of Nice. And—*mon Dieu!*—on *Club Med 1,* the new luxury five-mast, seven-deck sailboat-village, there's 24-hour room service.

Forget about a mere antidote for civilization—Club Med is *redefining* it. Its signature roughing and rigidity are as passé as kiwi fruit. Nowadays, *gentils membres* (guests) can stay at most of the club's 110 villages not just for the standard week but on a pay-per-day system. In one village, sports—and everything else—are being offered à la carte. And instead of accepting the traditional roommate assignments and communal dining, G.M.'s can eat at a table for two and sleep in a room for one. The club now provides safe-deposit boxes in guest rooms (instead of a central bank), keys (in lieu of its old open-door policy), and other amenities, like beach towels. And though Club Med is still a sybaritic paradise, many of its villages offer convention facilities.



MED STYLE: *Old (Corfu, early seventies) and new (Opio, 1989).*

While its fifties concept—providing a dramatic dropout from guests' ordinary lives—is still valid, Club Med's style of holiday-making has changed. "In the early days, there was such wonder and so many powerful friendships born from sharing this experience that we could put people up in U.S. Army surplus tents," says chairman Gilbert Trigano. In fact, in 1950, when the club established the first village, in Alcudia, Majorca, it did just that. (The company first set up a club in this hemisphere in 1968, with the opening of a village on Guadeloupe. Last year, revenues in this hemisphere topped $523-million.)

Trigano, who had been a writer for a small Communist newspaper in the forties, saw Club Med as a utopian society of equals in the sun: Guests and staff pitched in to share cooking and dishwashing. But that won't work anymore. "For today's cosmopolitans," he says, "the sense of discovery is gone. People just want the best. Club Med cannot be the same because life is not the same."

And not just for its customers. The inventor of the "all-inclusive" and the "family" vacation now faces considerable competition from cruise lines and "super-club" resorts in Jamaica.

So Club Med is trying to diversify into joint-venture package holidays with partners like Disney. It is offering holiday apartments, villas at archaeological sites, and city clubs—in bad-weather locales like Vienna—that are like self-contained biospheres. Taking advantage of its staff members' local expertise, the company now offers tours in Prague, Budapest, Moscow, and Bucharest for non–Club Med guests. It is adding new sports like rock climbing and mountain biking, and providing intensive programs in other sports like diving and horseback riding. Club Med is even gearing up to appeal to seniors.

And it's making over its marketing as radically as it's redoing its product, says Michael Kubin, recently installed as president in the U.S. "Early on, we hit a total bull's-eye on the singles marketplace," he says. "So today, people see Club Med more as a product than a product line." Americans tend to be a bit puritanical, and some are put off by the club's sex-'n'-sun singles image. Others are turned off by the mostly French staff, the puny rooms, and the all too democratic approach.

To promote its new vacations, the club has recently produced a half-hour "infomercial," a rare approach in the tourism trade, Kubin says. The show will run on cable and networks' local affiliates and be shown on screens in cruisewear departments of retail stores and in travel agencies. (Agents are responsible for more than 80 percent of new bookings, but they must be constantly educated; turnover among travel agents is continual.) The company may also offer the video to prospective vacationers for a nominal fee, refundable if they return the tape or book a trip.

The club has transformed its *L'Esprit des Villages* newsletter into a three-times-a-year glossy magazine, renamed *IMAGES,* in order to Americanize it. The club continues to publish a classy brochure that features enticing photographs of the resorts. And Club Med is assembling a mammoth data base in preparation for beginning major personalized direct-mail and telemarketing programs. It's easy to tailor pitches such as "We know you enjoyed our Windsurfing and mini-club program in Punta Cana last year; now we can offer a circus-training program for little Miranda." This kind of approach was successful in Germany in 1989. (Half of Club Med's *gentils membres* book another club vacation within five years.)

Then, too, the company is expanding the "membership has its privileges" concept, developing off-site (and, for the moment, secret) attractions in some urban areas from which it draws heavily. (New York is the club's top American market, followed by San Francisco, Los Angeles, Chicago, Boston, Philadelphia, Washington, Florida, Atlanta, and Dallas/Houston.) "As it now stands, people pay $50 to join Club Med," says Kubin. "We want to

Photographs courtesy of Club Med, Inc.

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give them something else for their bucks." The club is also considering licensing its name and is creating its first in a series of fitness videos.

To help with these efforts, the company decided to review its relationship with Ammirati & Puris, its ad agency for eight years. A&P created the "antidote for civilization" campaign, as well as "play, play, play instead of pay, pay, pay," which so successfully sold the no-stress, all-amenities-included concept. More recently, it came up with vignettes showing all sorts of people having fun at the club and demonstrating that Club Med is not just for singles anymore. But its execution lacks whimsy and charm.

Management teams from TBWA, Chiat/Day/Mojo, and Saatchi & Saatchi, meeting at the club's 54th Street boutique on April 26 to hear the rules of the pitch, had to be reassured that A&P was not a shoo-in. Kubin promised that it wasn't. (Indeed, the agency resigned on May 31, and Messner Vetere Berger Carey & Schmetterer became a contender.) At that meeting, Kubin squelched another rumor: that TBWA was the agency mandated by Club Med's French management.

Club Med's "bed weeks" fell 17 percent from winter 1990 to winter 1991. Though the tourism industry as a whole suffered a steeper decline, "to us any drop is ugly," Kubin says. "The war ripped the heart out of the travel season."

The Asian market has spurted, but in the past three years, American club vacations have held steady at about 200,000 a year. Club members' median age is 35; 40 percent of members are married; and the majority of guests are city dwellers. Almost three of every four have graduated from college. Though only a third of the villages usually frequented by Americans accommodate children, 40 percent of American bookings are for family-village vacations. "The enormous potential is almost untapped," says Kubin.

Last season, the Bahamas/Caribbean region was Americans' favorite destination (Turkoise was the most popular island club, followed by Saint Lucia and Eleuthera). Mexico attracted a third of travelers from America (they made Cancún the most popular club, followed by Ixtapa). In the U.S., Copper Mountain, in Colorado, is the leading club. Club Med has closed its villages in Bermuda and Haiti—the former because bookings were dismal, the latter because of political uncertainty—but the Haiti village may reopen when the situation stabilizes.

Accommodations have "gone luxury," but the club philosophy remains the same: Get to a country first and seize the most gorgeous sites. A couple of years ago, Trigano's son boasted that the club had grabbed the three best beaches in Vietnam, betting that in twenty years they will be a major tourist attraction. ■

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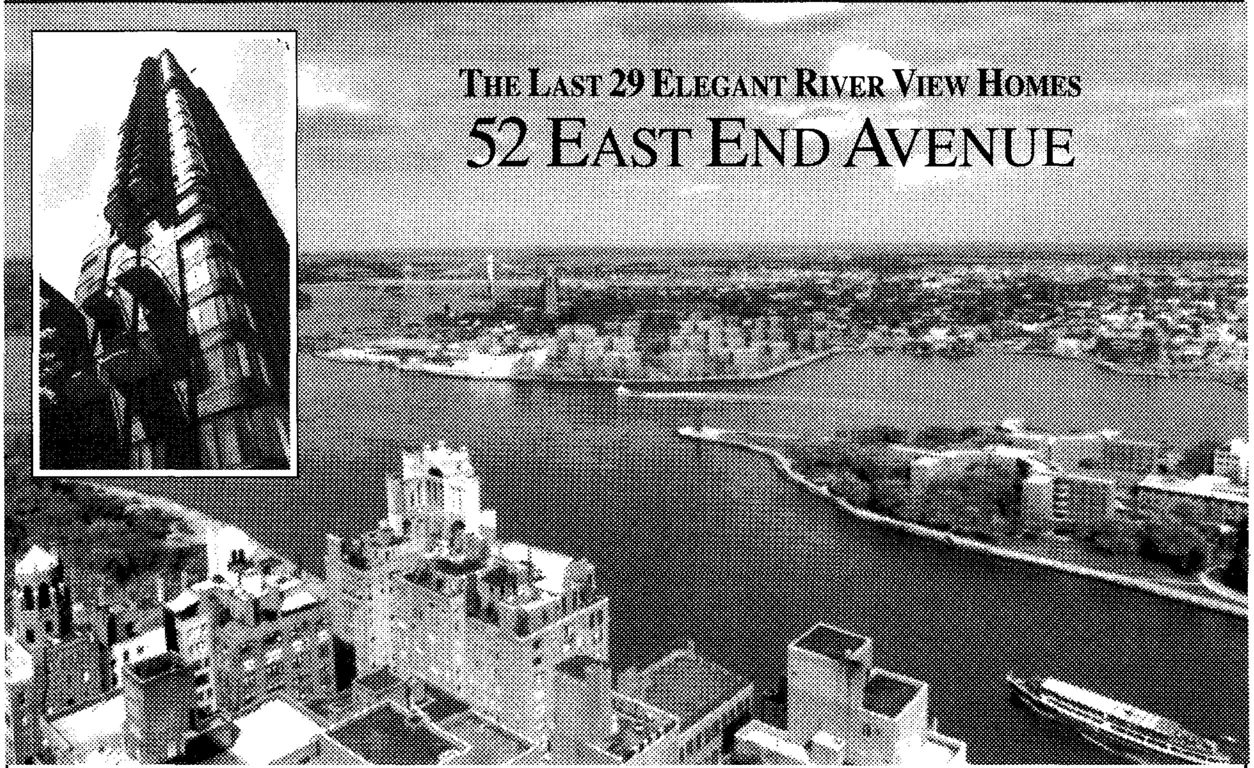

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FAST TRACK

EDITED BY CHRIS SMITH

TRUE TALE

Safety First

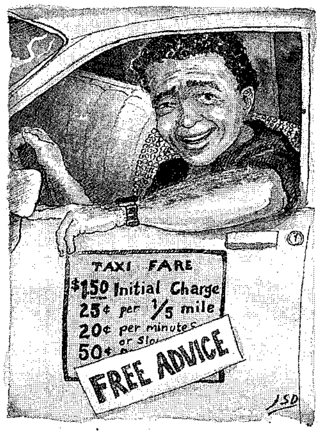
I WAS EAGER TO GET HOME from work one recent night, so I grabbed Dee, my office mate, and we jumped into a cab. Dee told the driver the first address (hers), then quickly said, "So, what's with this new man you have a date with tonight?"

"I'm crazy about him!" I said. "I've only known him a week, but he definitely gives me butterflies! It's been a loooong time since a guy made me feel so excited."

Dee got out at her apartment, and as soon as the door shut, the driver turned completely around and smiled. "So," he said, "you like this new man?"

"Yes, I really do," I said meekly. I felt a little uncomfortable telling this to a total stranger, but he *had* heard me gushing just moments before.

"And does this new man like you the same?" Now, that was a scary question anyway, but this was more than I wanted a cabdriver to know. "I hope so," I said vaguely. "Oh, that is so nice!" the cabbie said. "It's so important to find a nice man or woman who makes you feel happy."



Eight blocks later, we got to my stop. I paid him the fare, with a nice tip, and he said, "Wait just a moment. I have something for you." He leaned over to open the glove compartment, then turned around and held out a closed fist. "I hope you have a wonderful date tonight with your lucky man," he said paternally. "But I also want you to be careful."

Then he placed in my hand a package small enough to fit easily into any pocketbook—and in it was a latex condom.

I thanked him, laughing my way out the door. Who says cabs aren't safe?

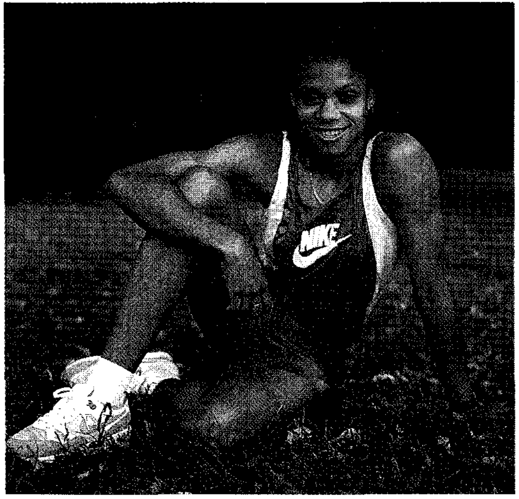
CAROL GRIFFIN

BRIEF LIVES

HOME RUN

MANY WORLD-CLASS RUNNERS SUPPORT themselves with lucrative athleticwear contracts; others coach track-and-field on bucolic college campuses.

But there's nothing typical about Meredith Rainey, 22. The reigning indoor and outdoor U.S. 800-meter champion holds down a real job in midtown, at the huge P.R. firm Manning, Selvage & Lee. More to the point, Rainey lives with her mom in Brooklyn's Lefferts Manor and hones her speed and strength on the streets of New York, not exactly a user-friendly city for track's elite.



Brains and brawn: The speedy Meredith Rainey.

"It's difficult," Rainey says in a major understatement. "There aren't any tracks where it's safe or that don't have a lot of bicyclists and kids playing soccer." She does most of her running on a high-school oval in Crown Heights that's convenient to her home. "It hasn't been resurfaced in 50 years," she says. "It's definitely not comfortable."

Rainey could have done things the easy way and fled New York for the runner's paradise of Southern California. But the Harvard cum laude graduate plans to use her NCAA postgraduate scholarship to study law or public policy after the 1992 Olympics in Barcelona, so she's putting up with potholes in order to build her professional résumé.

Rainey captured her first big title in the fifth grade—a citywide 400-meter race. But two years later, she was in a choral group and a school production of Aristophanes' *The Birds;* something had to give, and it was track. "My heart wasn't in it anymore," she says.

After high school at St. Ann's in Brooklyn, Rainey went to Harvard—and started pining once more for an athletic career. As a freshman, she begged her way onto the varsity track team and was soon the scourge of the Ivy League: At some meets, she'd enter six races and win them all. Her demeanor—soft-spoken and tactful—is belied by a stunningly powerful five-foot-six-inch physique; a wide-eyed collegiate admirer said Rainey had "the most amazing legs in Boston." This week, she'll use them to defend her 800-meter title at the USA/Mobil Outdoor Track & Field Championships on Randalls Island. It's the first time in 25 years the event has been held in New York.

The meet also includes big-name runners like Carl Lewis, Leroy Burrell, and Jackie Joyner-Kersee, and they'll no doubt draw the loudest applause. But Rainey's thoroughly urban life may pay off in some cheers from the hometown crowd. "Maybe," she says, "people will get excited about watching someone they've seen on the subway run on the track with Olympic stars."

PETER GAMBACCINI

Photograph by Brian Coats. Illustration by John S. Dykes.

FREE ENTERPRISE

The Secret Shredder

ONE RECENT WEEKDAY morning, a man named Nick Walsh left the back of One Police Plaza with some of the Police Department's most closely guarded secrets. Witnesses state that he hurried to a nondescript white truck that sat by the loading docks, gave some documents to a woman, and then went back into the building for more secrets. Bales of them, in fact. Walsh was being paid by the pound.

Paid, actually, by the N.Y.P.D. The department wanted Walsh to make off with carts of paper covered with confidential police information and destroy them, on the spot, in its own backyard. Walsh could oblige because he and his wife, Pat—the woman in the back of the truck—are in the business of destroying people's sensitive files en masse and on demand. After just a call to their mobile phone, they'll pull up in their Mitsubishi truck, fire up the Ameri-Shred industrial-strength paper-eater, and turn other people's white-collar wizardry into the stuff we throw on visiting dignitaries' heads.

Walsh and his wife are the only people in the metropolitan area with a mobile shredder, and their phone is ringing off the hook. Banks want them, hospitals want them, high-tech manufacturers want them—once Walsh thought a casket company wanted them, but he told them he shreds only paper and plastic, and they never called back.

MOBILE SHREDDING CORP.
ON-SITE DOCUMENT DESTRUCTION

Nick and Pat Walsh: Confetti on demand.

The Walshes started their business, called Mobile Shredding, three years ago, but already they're turning a profit—pretty good for a small business. "My wife is the chief shredder," says Nick, "and I'm the carter. We're a grandmom-and-pop business." (Both are in their mid-fifties.) Nick retired as an N.Y.P.D. sergeant in the mid-seventies, then became an executive in the private-security field—where he could see a need for a mobile shredding business. "I figured you have hundreds of companies who are involved in industrial espionage in one form or another," he says. "Hey, when I was a cop, I used to go into the garbage. The 3 A.M. garbage run—I used to get a lot of good information that way."

Now he gets rid of information that others might find valuable—very valuable. "Once I destroyed 3,000 pounds of signed blank checks," Nick says. "You can bet the guy from that company stood over me every second, and I can't blame him." PETE WEBER

CHARLESTON POSTCARD

LOCAL COLOR

PASSERSBY ORIGINALLY wondered what had got into the owner of the nice old yellow home at 28 Mary Street. Was the camouflage pattern a gesture of support for the troops in the Gulf? And how could the Charleston Architectural Board Review have allowed those blobs of gray, green, brown, and mauve?

The Reverend John Hamilton's neighbors soon found out, however, that he had simply agreed to let artists Kate Ericson and Mel Ziegler use his 100-year-old home as their canvas. The New York–based collaborators began work on the project last April, contributing to a controversial exhibit sponsored by the Spoleto Festival U.S.A., the biggest visual-arts presentation in its fifteen-year history.

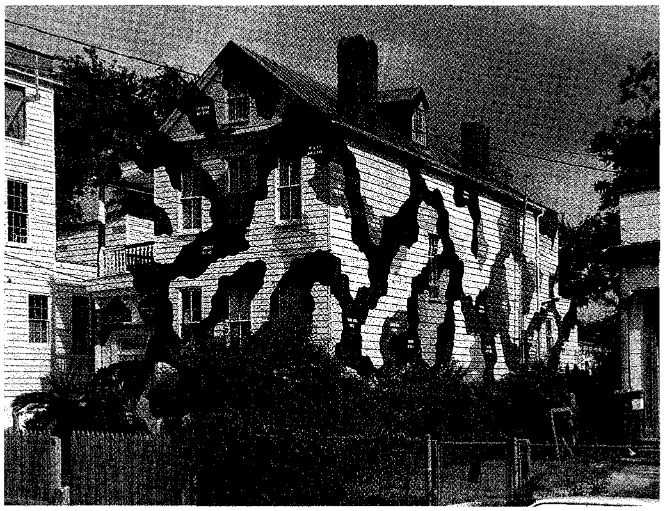
Ziegler and Ericson were struck by Charleston's strong preservationist bent. "We wanted to stimulate questions about how history is packaged for consumption," says Ziegler, who explains that the 72 different paints they used are a special Dutch Boy line called the "Authentic Colors of Historic Charleston."

"We also became very interested in Charleston's having gone through a whole series of events, whether natural—like hurricanes and fires—or military," he says. "So we thought of the camouflage as not only a military thing but also an imitation of nature."

The camouflage pattern, which was designed by a U.S. Army team at Fort Belvoir, is based on the area's local vegetation. "There's actually a camouflage hot-line number we called to find out if this would be something appropriate," Ericson says. The 35-year-old artists have promised Reverend Hamilton a new paint job when the exhibit closes in August.

Sixteen other historic sites around the city have also been transformed. But the conceptual-art exhibit, despite its winning critical praise, has caused a rift between composer Gian Carlo Menotti, the festival's founder, and Nigel Redden, Spoleto's general manager. Menotti, who has opposed the show, is on the verge of resigning.

The reception on Mary Street was friendlier. "People were really glad," says Ericson, "that something that had to do with Spoleto was happening in their own neighborhood." DEGEN PENER



Art on the march: The Spoleto Festival's camouflage house.

Photographs: top, Robin Holland; bottom, John McWilliams.

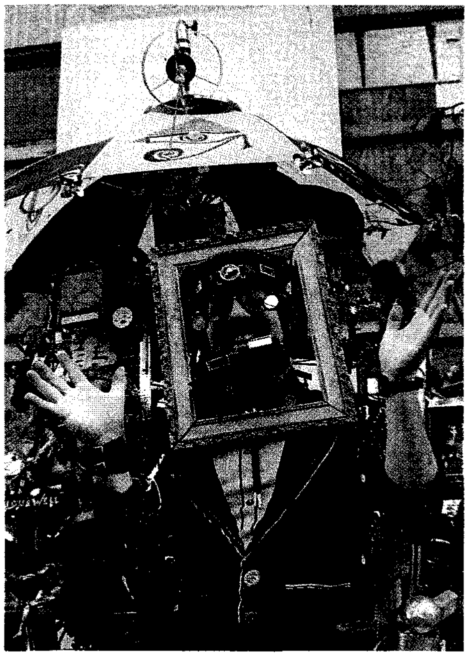
STREET LIFE

Tunes From Trash Can Alley

CLYDE CASEY IS A Dumpster alchemist. Weekends, from two till six, crowds materialize around his ramshackle contraption—parked, incongruously, in front of Mano A Mano, a chic clothing store at 580 Broadway—to hear him transmute trash into something rich and strange. Nearly invisible behind his 500-pound musical sculpture on wheels, Casey coaxes a sweetly tinny cacophony from steel drums, scrap metal, and other "cosmic debris."

The Memphis-born, 40-year-old street musician calls his junk-encrusted vehicle the Synergistic Sonic Sensor Shuttle, a name that hints, appropriately, at sensory overload and lunar voyagings. Flying saucers, toy aliens with bulbous green heads, and hand-painted cosmic homilies sprout from the shuttle. Here, a toy soldier sits astride a pterodactyl; there, a jockey straddles a stegosaurus. Propellers whirl; a motorized fish nibbles at a rubber worm; a mechanical gorilla clambers, hand over hand, along a length of twine.

The shuttle even boasts a guest register, filled with the signatures of strollers who have stopped to take in the dizzying profusion of gewgaws or listen to the music Casey calls "Mars Mishmash and New Orleans Booga-Booga." According to one entry, the street performer is even a matchmaker of sorts. " 'We saw you in the middle of a thunderstorm,' " Casey reads. " 'It was the most magical evening ever. Jean-Luc asked me to marry him and I said yes. Thanks for being part of an incredible night we'll never forget.' "



Casey with his music machine.

This shuttle, says Casey, is the twentieth such construction he's built since 1979, when he began performing in the streets of New Orleans. His first, a "musical necklace," began as a log drum worn around the neck; circular-saw blades, a megaphone, and other objects, added over time, brought its weight to a spine-curving 70 pounds. As a result, the shuttle is now a four-wheeled affair.

One day, Casey hopes, it will sprout wings. "The man who designed the pedal-powered airplane is a real inspiration to me," he muses. "The idea of being able to land somewhere and start playing music has really captured my imagination. If I could just get the whole thing to levitate, it would take the music to, uh, a higher level." MARK DERY

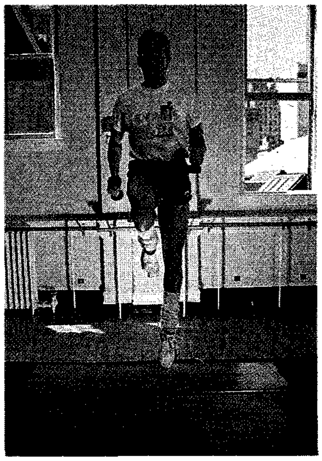
WORKOUTS

STEP RIGHT UP

THE NAMES ON THE WALL—Wagner, Bach, Handel—are left over from a previous occupant, the Boris Goldovsky Opera Company. Now the loftlike space in Carnegie Hall rocks with the sounds of Lisa Stansfield and Mariah Carey, accompanied by the thumping of sneakers on wood. Ron's C-57 Fitness Studio has become *the* place for serious bench exercise.

Ron Helman, a 39-year-old former dancer, gymnastics coach, and trumpeter, is one of the founding fathers of "stepping." In 1983, after a two-year stint with Radu, the Romanian exercise guru to the stars who brought the method to New York, Helman went solo in this sunny ninth-floor studio in Carnegie Hall. By tinkering with Radu's original concept—military-style stepping up and down from a twelve-inch-high wooden bench—Helman has created a more danceable, rhythmic workout.

Not that this produces any less sweat, mind you. Up to sixteen hardy souls can be found huffing and puffing, toning buttocks and building endurance, for $15 per class. "It's not about being groovy or anything like that," says the no-nonsense Helman, who is a personal trainer to Sting. "This is not fast food." The workout has spread across the country since the invention last year of a portable plastic stepping platform; the routine can be grueling, and Helman says keeping the body in alignment while stepping down is one of the keys to avoiding injury.



Step star Ron Helman.

Helman coached competitive gymnastics in his native New Jersey after college and performed as a professional dancer and acrobat. While teaching movement in the drama department at Juilliard, Helman began to work with Radu. Now he speaks with an almost breathless enthusiasm about exercise and divides his time between the studio and his other passion, music. Helman manages five jazz and pop artists, and he's trying to eradicate the image of the smoking, drinking, unhealthy musician: He won't manage anyone who doesn't exercise.

Rachel Z., a keyboardist whom Helman manages, had "a funny little body. I did her body," he says, snapping his fingers to punctuate each point. "Exercise"—snap—"diet"—snap—"vitamins"—snap. Now, Helman says, she has a "little Sheena Easton body, and the entire music business is coming into my class."

But Helman tries to make the noncelebrity feel comfortable, too. "Out there," he says, gesturing toward the exercise floor, "everybody is pretty equal." The old formula still applies: Those who step up must step down. EILEEN CLARKE

Photographs: top, Leslie Ann Lyons; bottom, Ed Quinn.

AS SOON AS I LAID EYES on my Uncle's '53 Jaguar, I prayed he'd let me take it for a spin. "Son, I'm afraid these roads aren't smooth enough," he said. "Not even *once* around the Estate?" I queried. He shook his head. "How about the circular drive?" I pleaded. As if to close the subject, he handed me a glass of *Glenfiddich single malt* and declared, "The road would have to be as *smooth as this Scotch* before I'd ever let her roll." As I savored my first sip, I had an inspiration. My Uncle laughed. But the next morning we gave it a whirl.

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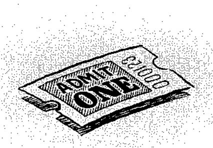
HOT LINE



THE TOPS IN TOWN THIS WEEK

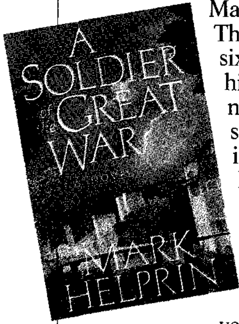
COMPILED BY RUTH GILBERT

RESTAURANTS

Transmedia card: This nifty little credit card gives you a 25 percent discount on a lot of good (and some not so good) restaurants in New York, Connecticut, and New Jersey, including favorites like HSF in Bridgehampton and Extra! Extra! on Second Avenue. The discounted food and beverage (service is excluded) are charged to your MasterCard or Visa. For more information and an application, call (800) 422-5090.

BOOKS

A Soldier of the Great War, Mark Helprin: The writer's sixth book and his first novel in nearly a decade starts and ends in 1964. His hero, Alessandro Guiliani, tells his life story to a seventeen-year-old laborer. (Harcourt Brace Jovanovich; $24.95.)



SCENES

Perish the thought of insects and hot summer nights. It's time to bring out the blankets, candelabra, and picnic baskets as the Metropolitan Opera takes to the park. On June 11, James Levine conducts an all-Verdi program with Pavarotti. The next night, it's the forever-glorious *Don Giovanni,* with Thomas Hampson in the title role.

Les Jörgensen

SHOPPING

U.S. Chips: Two months ago, Gerry Greengrass opened this store in Grand Central, devoting it to the best potato chips imaginable. Fried thick and crisp, they're made from run-of-the-mill Idaho spuds as well as bright-orange sweet potatoes. So far, the company has six flavors, including a terrific garlic-and-onion chip and a sensational cinnamon-and-sugar. The chips are $2.25 a bag or $12 for a 24-ounce tin. In Grand Central station; 867-8972.

DANCE

The American Ballet Theatre: On June 12, prima ballerina assoluta

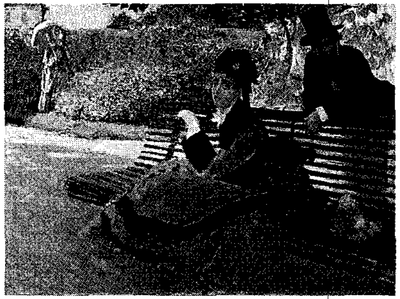
Cynthia Gregory dances her final performance (no ifs, ands, or buts) as Odette in *Swan Lake.* This is the role that Gregory's virtually made her own over the past twenty years, and she'll be partnered with superstar Fernando Bujones. At the Metropolitan Opera House.

Santiago Cohen

TASTINGS

BY ALEXIS BESPALOFF

Heat waves: A recent tasting of moderately priced Chardonnays turned up several balanced, appealing, easy-to-drink bottles at $8 to $10. Four 1990s to see you through the heat are Fetzer Sundial and R. H. Phillips, from California, and Australia's Lindemans, Bin 65.



ART

The latest collection: This is New York's first look at what all the fuss was about and why it seemed as if every museum in America wanted Walter Annenberg's extraordinary collection of Impressionist and post-Impressionist works. At the Metropolitan Museum of Art.

MOVIES

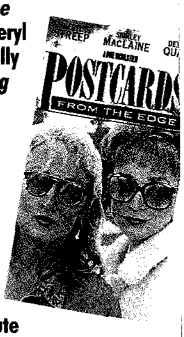
The New Festival of gay and lesbian films: This year, it's 144 works from 21 countries. Last year's festival entry, *Paris Is Burning,* turned into this year's smash. The festival, which runs from June 7 through 23, includes controversial new works and onetime shockers like Fassbinder's *The Bitter Tears of Petra von Kant.* At the Biograph.

MUSIC

It's André on André at the New York Philharmonic. Saving the best for its last concerts of the season, the Philharmonic has André Previn conducting while André Watts plays Previn's piano concerto. June 12 through 15.

VIDEOS

Postcards From the Edge ($89.95): Meryl Streep was woefully miscast as a _young_ actress on the rebound from a rehab clinic, and Shirley MacLaine went right over the top as her mother in Mike Nichols's rather drab movie. But in one three-minute cameo, Annette Bening popped out as a sexy Hollywood tootsie.



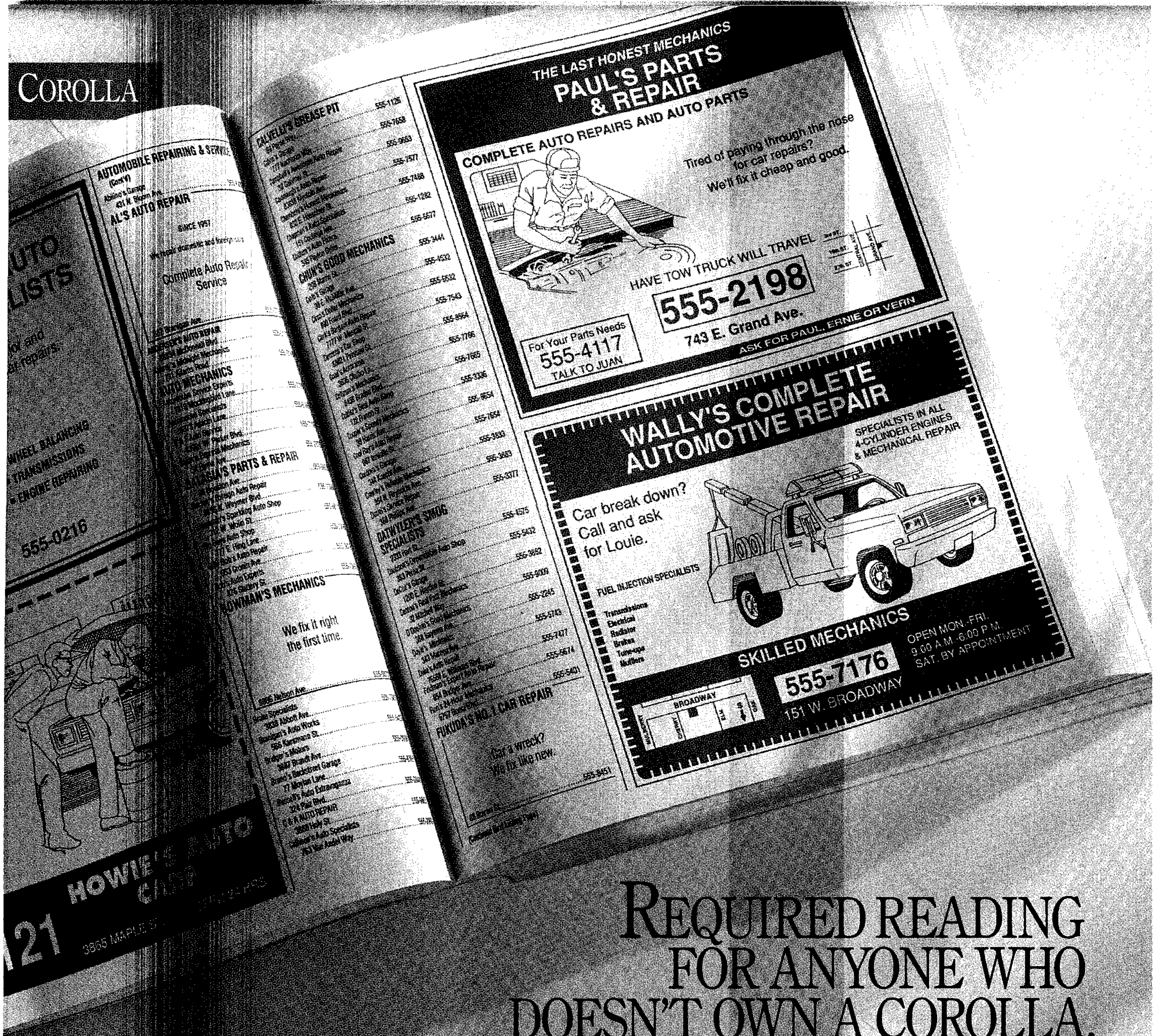
THEATER

As part of the current New York International Festival of the Arts, the Brooklyn Academy of Music does "Bergman on Stage." Three classic dramas will be directed by the legendary Ingmar Bergman and performed in Swedish (with headset translation): *Miss Julie,* starring Lena Olin; *Long Day's Journey Into Night,* with Bibi Andersson; and *The Cherry Orchard,* with Erland Josephson. From June 10 through 20. For ticket information and schedules, call (718) 636-4100.

Song of Singapore: An old meeting hall on Irving Place has been turned into a Singapore waterfront café, vintage 1941, in this clever pastiche, parody, put-on, and grand evening of fun about some very musical goings-on.

C. Rosegg/Martha Swope

COROLLA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STAR POWER

SLUGGER KEVIN MAAS HELPS MAKE THE YANKEES BOMBERS AGAIN

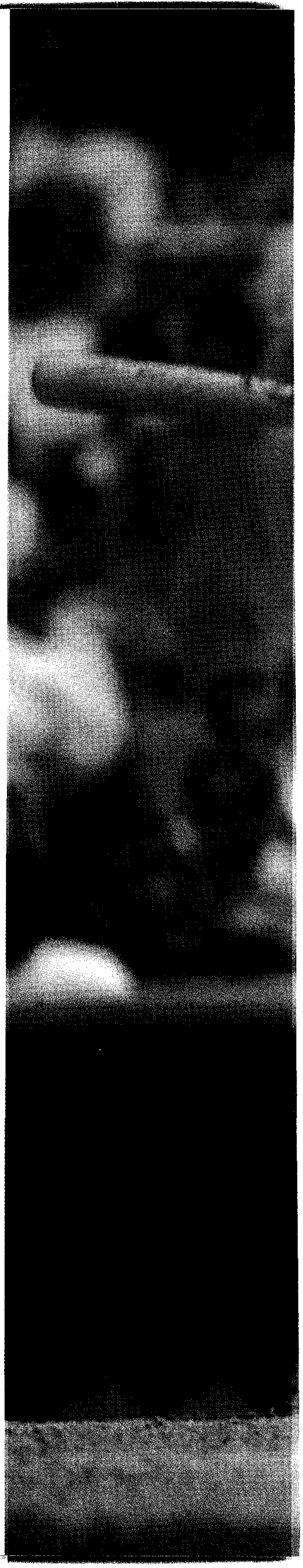
……

BY MICHAEL STONE

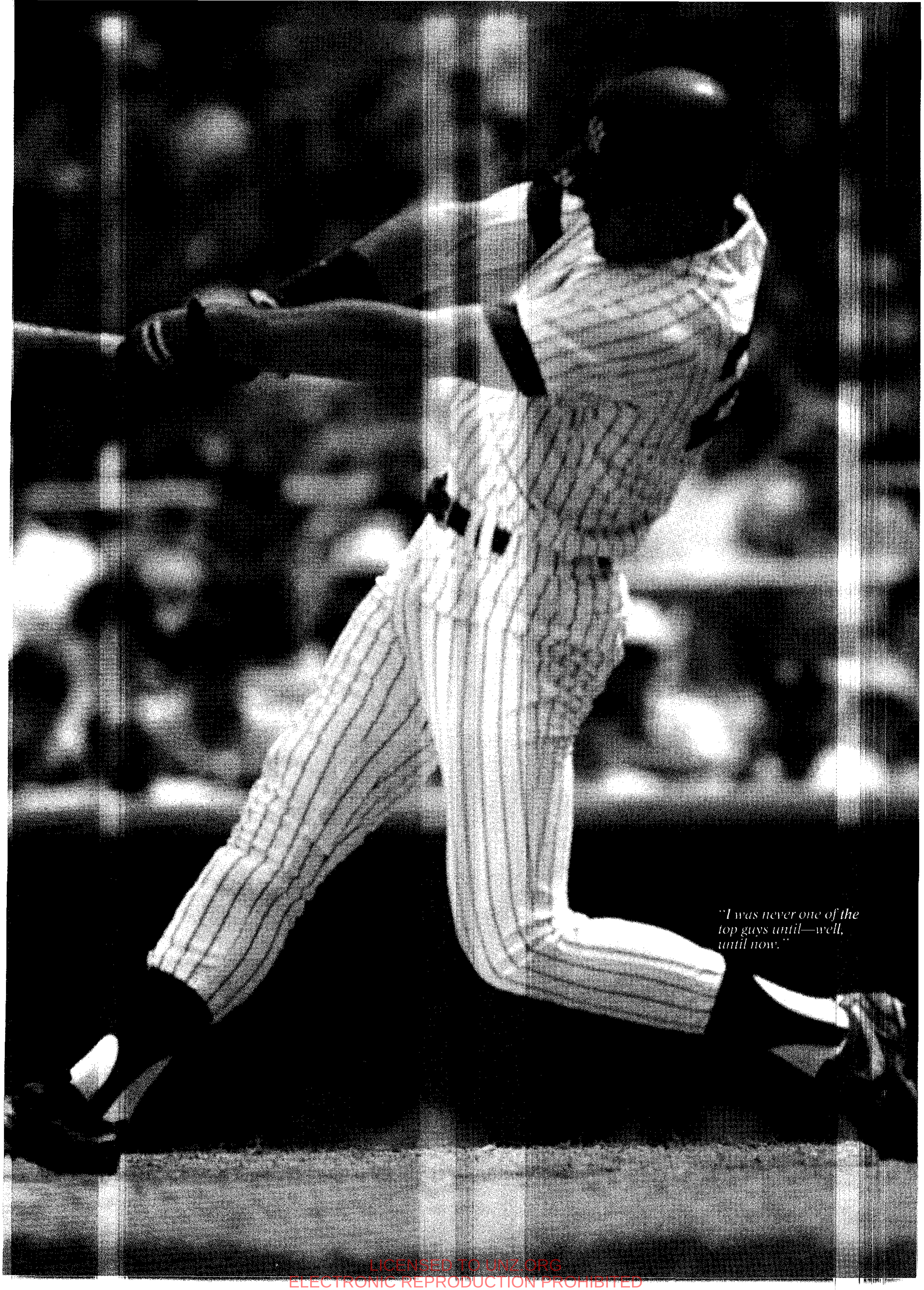
SO YOU LIKE A GOOD BASEBALL MOVIE? WELL, HOW ABOUT this? A gruff but lovable manager—we'll call him Stump—takes over a once-mighty franchise that's fallen on hard times. His pitchers—among the best-paid in the league—can't seem to buy an out. His star hitter is out for the season with an injury. And as if that weren't enough, the team's owner gets himself banned from baseball for consorting with a known gambler. Poor Stump can't catch a break.

Then, long about mid-season, with the team mired in last place, a big, good-looking kid shows up at the ballpark and starts belting homers—long, towering drives—at a record clip. Sound familiar? It should, and it's no movie, either. Last summer, Kevin Maas, a 25-year-old minor-leaguer, joined the foundering New York Yankees, stepped in for injured star Don Mattingly, and walloped 21 homers—one every twelve times up—his first 10 in fewer at-bats than any other player in major-league history.

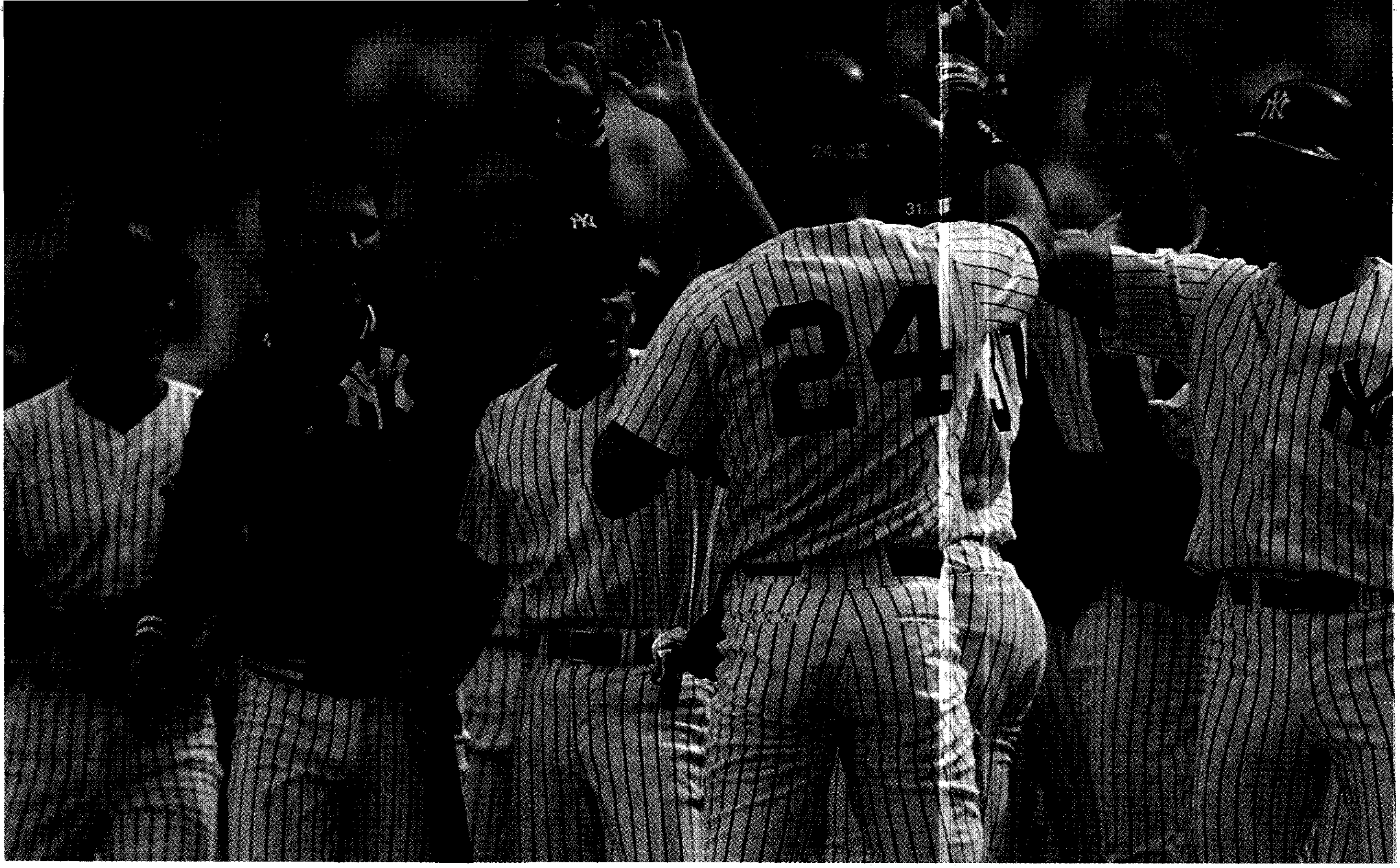
This being the real world, the Yanks still finished in last place with 95 losses, their worst season in 78 years. But Maas turned out to be better than the movies. Six foot three, with shoulders as broad as the Grand Concourse, he's got box-office looks, a sweet stadium swing, and a degree in mechanical engineering from Berkeley. What's more, he doesn't smoke or drink. He's never even heard of Au Bar. And when he talks about rehab,



Chuck Solomon



"I was never one of the top guys until—well, until now."



The much-walked Maas leads the team in runs scored.

he means the exercises he used to do for his injured knee.

With all those qualities, Maas seems to have unlimited potential for stardom. Craig Fenech, his agent, feels that Maas will make an ideal national spokesman if he hits just 30 home runs. Forty and we're talking a Wheaties box. "When was the last time you saw an individual baseball player on a box of Wheaties?" Fenech asks.

Thirty or 40 home runs would also restore some credibility to last year's tepid Yankee offense. During the eighties, the Steinbrenner-led Yankees ignored the two cardinal rules that had made them baseball's Cadillac franchise: Hoard the league's best young talent and stock the lineup with lefty power. (Three of the Yankees' farm-system products, Willie McGee, Fred McGriff, and Hal Morris, are among the best hitters in baseball this year—for other teams.) Now, with Steinbrenner out—banished from baseball for his association with gambler Howard Spira—general manager Gene Michael places Maas's youth and left-handed hitting at the nexus of the team's rebuilding plans.

"HE WAS THE FIRST ON THE FIELD AND THE LAS

Of course, none of this matters if Maas fails to perform. And so far, his numbers through the first quarter of this season—9 homers, 21 RBIs—though credible, haven't created hysteria. Still, Maas has shown other virtues at bat: patience and a keen knowledge of the strike zone, toughness against lefties, good plate coverage, an ability to make adjustments, and intensity.

So just how good is Maas? "Ask the pitchers," suggests Yankee broadcaster and former all-star Tony Kubek. Or better still: Watch them—how they pitch, or avoid pitching, to Maas. So far this year, they've walked him at the third-highest rate in the majors. The pitchers, at least, seem to think he's pretty good.

The fans have their own criteria. "In New York—you got to hit the long ball there, pal," says former Yankee slugger Reggie Jackson. "And you've got to do it with drama. And you've got to pay the price by striking out a lot. You've got to succeed and fail. You have to get the fans emotionally involved with you."

So far, Maas has been following Jackson's script—averaging a home run every nineteen official at-bats this year, a strikeout every four. And the fans have taken him to heart, greeting his at-bats with the same buzz of anticipation they once reserved for Jackson. But that's where the similarity between the two players ends. "Everyone else is much more aware of the publicity I've been getting than I am," Maas says. "I really try to avoid what people are saying. I don't feed off it the way Reggie did. It helped him be what he was. Others are crushed by it. I'm somewhere in between."

"In between" is not always an easy place to be in New York, especially for players with all those intangibles. For those chosen players, the fans, the media, and even the management demand heroic feats, instant results. Fewer than 30 home runs and Maas will start hearing boos. Fewer than twenty, he might not be around.

Michael says that whatever happens in the short term, Maas is key to the Yankees' future. And Don Mattingly, the Yanks' franchise player for the past eight years, likes what he sees. "He's already established himself," Mattingly says. "He's already shown he can hit with power. Now all he has to do is keep doing it. That's all this game is. Going out there every day and proving you can do what you've already done."

Flashback montage. These scenes have been shot in warm sepia tones to suggest a traditional American boyhood. We see through the young slugger's eyes his FATHER, *once a major-league hopeful until a football injury fractured his dreams, teaching his son how to grip a baseball. We see his* MOTHER *making the young slugger a snack after school, driving him to Little League, and, years later, commuting to his college to record the lectures he misses while playing ball. And we see the*

Photograph by Chuck Solomon.

SLUGGER *evolving effortlessly, almost magically, from a skinny Boy Scout with braces on his teeth into a strapping young athlete with home-run power.*

IN MANY WAYS, MAAS'S CHILDHOOD WAS LIKE THE MOVIEMAKERS' myth. He was brought up in Castro Valley—a middle-class suburb of Oakland—by parents who doted on him and his brother, Jason, older by a year. His father, an anesthesiologist, introduced him to baseball when he was six—tossing whiffle balls to him and Jason in their garage after dinner. "As a family in the seventies in California, we had to ask ourselves, How do we keep these boys off the streets?" Ray Maas says. "We decided to give them three choices: piano, baseball, or the Boy Scouts. They chose baseball."

Kevin did not merely choose baseball. He latched on to it—and all sports—with fervor. True, he had a go at Scouting. And he vaguely remembers some piano lessons and a stamp collection. But neither his family nor his friends can recall Kevin between the ages of six and sixteen except in close proximity to a fielder's mitt, a basketball, or some other piece of sporting equipment.

The garage sessions became a daily ritual. Kevin's dad, a Little League coach, contrived games and exercises to improve his sons' skills—swinging a tethered ball past their waving bats at varying heights and speeds, coloring another ball to teach them the effects of rotation. And then there were the games with the neighborhood boys. Kevin's field of dreams growing up was the cul-de-sac where he lived and where his friends gathered to play until their mothers called them in to dinner. The boundaries were marked by telephone poles and parked cars. Second base was a manhole, third a gutter. And a home run was anything hit into the Smiths' ivy.

Here the script takes an odd turn. In the movie, our slugger is a natural, as though his talent were a state of grace. But Maas was never a standout growing up. His neighbor and lifelong friend Gary Johnson recalls Kevin as just one of a handful of gifted athletes from around the neighborhood. Bob Milano, later Maas's coach at Berkeley, was even less impressed when he saw Kevin and his brother play in Little League against his son. "They were two class kids," he says. "It was a pleasure watching them, they loved the game so much. But they weren't very good."

In Little League at eight.

Maas also describes himself as a late bloomer, small and skinny through his mid-teens. "Pro ball was just a dream for me," he says. "I never saw it in high school. I could usually hold my own, but there were always guys better than me. Even at college, I played with Jerry Goff [now a Montreal Expos catcher] and Lance Blankenship [now an Oakland A's infielder], who set just about every record there was. I was never one of the top guys until—well, until now."

LEAVE AFTER PRACTICE,"SAYS ONE COACH.

Maas exaggerates. At sixteen, he led his high-school team to a league championship with his outstanding pitching and hitting. That summer, he was invited to join E. Bercovich, the legendary American Legion–type team recruited from the best seventeen- and eighteen-year-olds in the Bay area. And two years later, he went to Berkeley on a full baseball scholarship and as a junior joined Goff in setting a new school home-run record.

Clearly, Maas had talent. But Yankee scouts Greg Orr and Bill Livesey were equally impressed by Maas's aptitude, temperament, and, especially, work habits. "He was always the first on the field and the last to leave after practice," says Berkeley's Milano. And Maas's high-school baseball and basketball coach, Michael Phelps, recalls the same dedication. "We played only the best teams, and Kevin always guarded the other teams' best players," Phelps says. "Though he wasn't the greatest athlete, he took pride in his job. It was a matter of determination and competitiveness."

Phelps and Milano trace that drive—his love for baseball and his meticulous approach to playing it well—to Kevin's father. "Dad was a hitting buff, and he used to go to all the batting clinics in the area," Kevin says. "He'd come back with all the latest theories, and then we'd go down to the garage, break them down, and try to figure out what worked." As his sons grew older, Ray Maas installed a batting cage in the garage, and the sessions went on until late at night. "When everyone else had called it a day and was home watching TV," Kevin's neighbor Gary Johnson recalls, "you could still hear the crack of the bat at the Maases'."

And here again, art and life diverge. In the movies, the slugger's father pushes his son relentlessly, trying through him to satisfy his old dream of playing in the big leagues. Not so with Kevin's father. His only firm ambition for his sons was their education. Homework always came before practice. Even when the scouts began to nibble, he advised Jason and Kevin to complete their college degrees. "When we were kids, we had a thing called the Maas Family Scholarship," Jason says. "Dad always told us he'd pay our college tuition as long as we kept our grades up."

The boys took their father's counsel to heart. At Bishop O'Dowd, a Bay-area prep school with rigorous academic standards and an average baseball program, Kevin maintained a 3.7 grade-point average. At Berkeley, he majored in mechanical engineering, one of the toughest undergraduate courses—and after a full day of lectures and practice, he typically spent four to five hours studying at night.

IF KEVIN'S FATHER WAS HIS TEACHER, HIS brother, now an outfielder in the Yankees' farm system, was his role model—*and at times his arch-rival. Kevin* inherited his first baseball hero, left-hander George Brett, from Jason, chose the same major at college, followed him into the Yankees organization, and converted to Christian fundamentalism the year after his brother did. "The way Jason was disciplined about his schoolwork and then structured his free time around sports really set a good example for me," Kevin says.

But there was another side to their relationship. "We fought like cats and dogs," Jason says. "Whatever we did—baseball, basketball, even academics—we were rivals. I remember one summer we were visiting our grandparents in Oregon and all they had was a badminton set. So we drew up one of those 64-slot tournament rosters, you know, like the NCAA's, and every other line was Jason and Kevin, Jason and Kevin. We played all day long, over and over again."

Mostly, Kevin got the worst of these encounters, being the younger and smaller of the two. But he was also the more impatient and temperamental. "It was like a war between us," Jason says. "When it got physical, Kevin would go so out of control, I'd get scared. I'd try to get out of it, but he couldn't give up."

Few people saw that side of Kevin, and over the years, he learned to channel his intensity into his game. Coaches and teammates alike talk about his focus—his competitiveness on the field and his perfectionism in practice. Clearly, it's a key to his success.

Unlike most sports, however, baseball is a game of sporadic highly charged moments—moments that demand intensity but

Baseball photograph by Jonathan Gross.

also frustrate it. Even the best hitters fail, on average, twice as often as they succeed, and those in a slump can go days, even weeks, without vindication. The frustrations of that life are compounded in the minor leagues, where the pressure on young players to perform is as great as in the majors but the rewards and amenities are fewer. "Playing every day for six months, being away from home, dealing with the pressures of nightlife, bus travel, money [minor-league salaries average about $900 per month], leads to a real roller-coaster life," Maas says.

For the most part, Maas handled his bumpy ride to the big leagues with aplomb. In the spring of 1988, when he failed to get promoted to double-A ball with many of his teammates, he responded with twelve homers in 29 games and forced the Yankees to reconsider just weeks into the season. And when a torn ligament in his knee ended a potential MVP year at Columbus the following summer, he used the extra time to complete his degree at Berkeley.

But in his first full year in the minors, despite a solid season with Fort Lauderdale, Maas experienced a kind of anomie, a sense that his life had come unhinged. "Once, driving back on the bus in the middle of a slump, I got locked in the toilet," he says. "The door was just stuck, but I thought it was one of my teammates playing a joke. So when I finally got out, I grabbed the nearest guy by the throat and started choking him. Twenty minutes later, after I cooled down, I remember thinking, Whoa, what was that all about?"

Not long afterward, Maas became a born-again Christian, as have a growing number of major-league players. Raised as a Sunday Catholic, Maas says that fundamentalism—which stresses the primacy of the individual's relationship with Christ—restored the balance he felt he had lost playing professional baseball: "It really put 0 for 4 in perspective." But he insists it hasn't diminished his intensity at the plate. "I might pray before a game," he says. "But when I'm at bat, all I'm thinking is See the ball; crush it."

With his family in 1977.

Exterior. Stadium. Day. Pitcher's P.O.V. We see Maas crowding the plate, legs flexed, rear end level to the ground— as though he were sitting on a low stool. As the pitch is delivered, he winds his torso back toward the catcher, lowers his left shoulder, plants his front foot, and then, in slow motion, we see the power generated by his swing as he uncoils from his deep crouch— legs, hips, and shoulders driving and turning on the ball. The camera freezes for an instant as he connects, his arms and legs now fully extended, hips and shoulders rotated toward the pitcher, his weight back, his body pulling at an angle against the force of his swing. Then the action resumes, and we see and hear the impact of ash and leather, Maas's long, joyous follow-through, the rising arc of the bat and blurred flight of the ball.

"KEVIN'S LEARNED WHAT I DIDN'T UNTIL LATE I

EVERYBODY LOVES MAAS'S SWING. YANKEE HITTING INSTRUCTOR Frank Howard is impressed by how short it is, which lets Maas wait on a pitch and still get the bat head out in front. Manager Stump Merrill talks about Maas's plate coverage, the way he's able to pull the outside pitch. And Yankee legend Phil Rizzuto admires his natural uppercut and long golfer's follow-through. But everyone agrees on one point: With all its compact power and fluid grace, Maas's swing is positively tailor-made for the short right-field porch at Yankee Stadium.

As it turns out, Maas has been as impressive this year when not swinging. In the Yankees' home opener, against Chicago, for example, Maas lifted a towering three-run homer in the third inning to put his team ahead by two runs. But students of hitting may have been more intrigued by a later at-bat, one in which he never even hit the ball. Leading off the ninth, with New York trailing by two runs and White Sox ace reliever Bobby Thigpen on the mound, Maas worked the count to two and two, laid off a backdoor slider that missed outside for ball three, and then drew a walk on the next pitch—a high-rising fastball down the center of the plate that most veteran hitters would have chased and all but the very best would have missed.

"You don't find too many young hitters with that defined a strike zone," says Howard. "Maas is the kind of player who can give you 150 hits and 150 walks in a season." Indeed, Maas ranks among the leaders in walks and on-base average—a key indicator of batting effectiveness. Says former Yankee Bobby Murcer, "Kevin's already learned what I didn't until late in my career: patience."

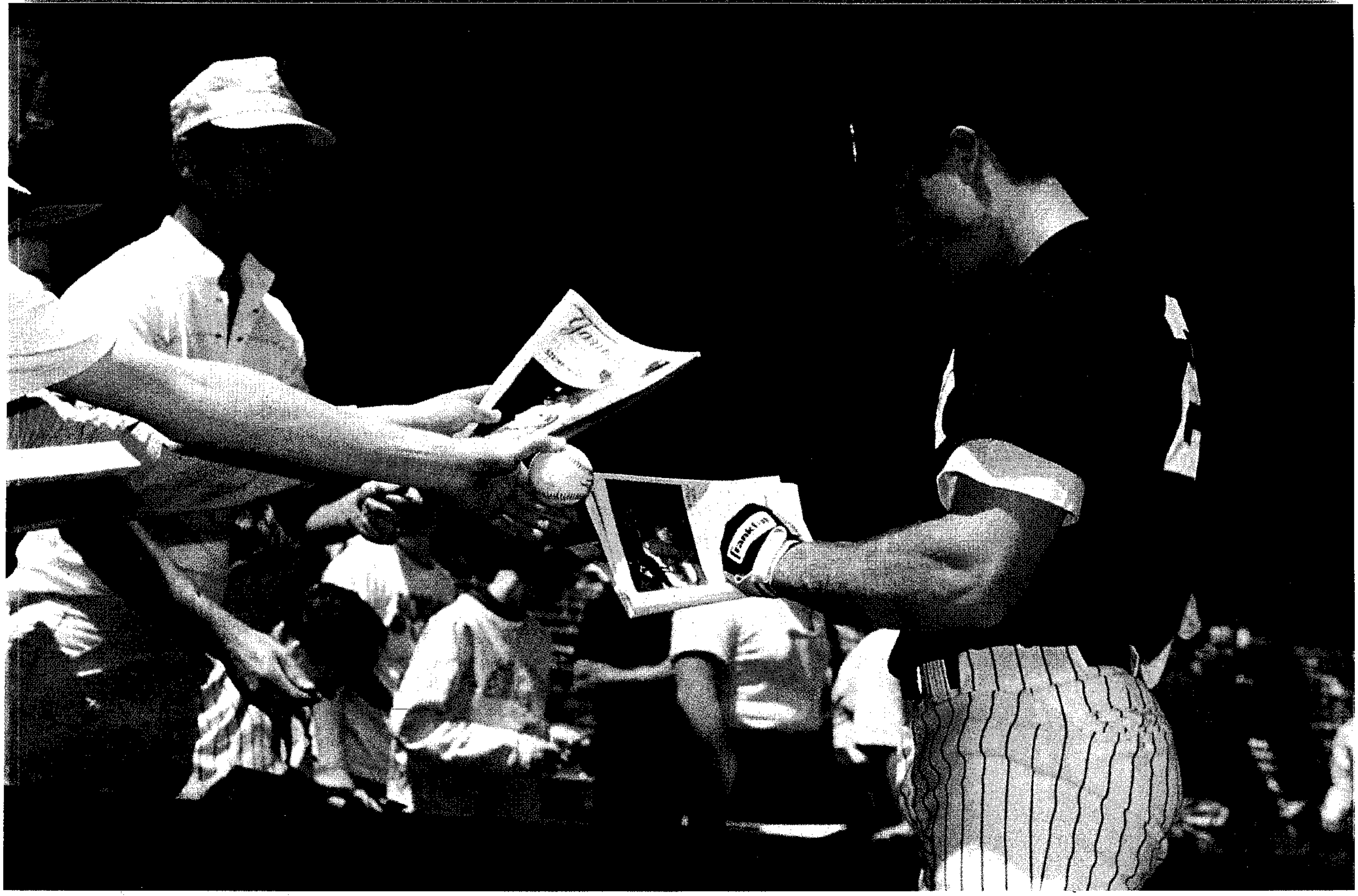
But there's a fine line between a patient and a passive hitter. And Maas has been concerned all spring that taking so many pitches has robbed him of his aggressive edge. What's more, he knows that his role as cleanup hitter is to knock in runs. Nobody ever walks in the movies.

You can't hit what you can't reach, though, and few pitchers seem eager at this point to throw strikes to Maas. Meanwhile, walks have been getting him on base and ensuring that his neighbors in the lineup get good pitches to hit. So far, Mel Hall, Matt Nokes, and Jesse Barfield, while batting behind Maas, have combined for 25 round-trippers, and Maas, who leads the team in runs scored, has been on base for many of them. Most important, though, Maas is making a point in his ongoing dialogue with the league's pitchers. "If you want to get me out," he is saying, "you're going to have to get the ball over the plate."

IN A SENSE, THAT DIALOGUE HAS BEEN GOING on since Maas entered the league. At first, the pitchers wanted to know whether he could hit the fastball. Then, when he responded with a flurry of home runs, they came back with breaking stuff and tested his strike zone. "When I first faced him, our scouting reports said to throw him away," says Seattle ace Erik Hanson. "So I got one up on the outside third of the plate, and he hit it about 500 feet into the upper deck. Afterward, Randy Johnson told me the way you got to pitch him is to jam him inside. But if you do that, you'd better be on the black"—the outer edge of home plate—"because if you miss over the inside third, he likes it there too."

When Maas does get his pitch, he hits it consistently with power—the mark of a good hitter. And this year, he's shown rival pitchers that he won't swing at balls off the plate. Now the struggle begins in earnest for control of the corners, the nether reaches of the strike zone. "How good Maas is will be answered over the course of this season," says Yankee announcer and former Mets great Tom Seaver. "Once the pitchers have seen him and found some holes in his swing, then will he be able to adjust? Will he improve? If you stay stationary in this league, you're regressing."

If the past is any guide, that won't happen to Maas. Indeed, his career may be viewed as an unbroken series of successful adjustments. In 1988, he worked on a "rotational" style of hit-



ting—keeping his weight back and turning on the ball instead of striding into it—that nearly tripled his home-run output from the year before. Last year, when he started playing at the stadium, he opened up his stance and transformed himself into a dead-pull hitter. And this year, in addition to being more selective at the plate, he's become a different hitter against lefties.

Consider this: Last year, he batted .164 and hit just 3 of his 21 home runs against southpaws. During the off-season, experts like Bill James, author of *The Baseball Book 1991,* worried that he would become a platoon player. This year, however, he's batting .280 and has hit six of his nine homers against left-handers, the most in either league.

Y CAREER: PATIENCE," SAYS BOBBY MURCER.

Maas's methodical approach to hitting goes well beyond his mechanics. Like many players today, he studies tapes of his at-bats and pores over scouting reports on rival pitchers, their pitch patterns, and their "out pitches"—what they like to throw in a tight spot. But unlike most young sluggers, he's developing into a fine situation hitter, tailoring his swing to the pitcher, the score, the count. Leading off innings 44 times this year, for example, he has reached base a remarkable 22 times.

LAST YEAR, MAAS JOINED A YANKEE TEAM THAT HAD THE league's worst record in nearly every important offensive category and whose pitching staff had a collective 4.21 earned-run average. This year's team is substantially improved. Mattingly is back in the lineup. Nokes, Hall, and shortstop Alvaro Espinoza have lifted their play. Pat Kelly and Wade Taylor look like genuine prospects. And when Scott Sanderson and Pascual Perez are pitching, the starting rotation is stronger.

There are still problems. Third base and left field remain question marks. Roberto Kelly strikes out too often and walks too little to be an effective leadoff man. The staff lacks a proven stopper and closer. "If we play .500 ball, we've had a decent year," Merrill said recently, then hastened to add, "With two to three games over .500 in our division, we're not far out of the hunt."

Still, the best news for the Yankees may be in their future. With their local television revenues more than ten times greater than those of many of the small city franchises, the Yankees have a financial edge that should help them in the free-agent market over the long term. And their farm system, after years of depletion, is now among the best-stocked in the league. (Last week, the Yanks used their No. 1 draft pick to select Brien Taylor, a six-foot-four high-school pitcher with a blazing fastball.) With Hensley "Bam-Bam" Meulens, Kelly, Wade Taylor, and Jeff Johnson up this year and outfielder Bernie Williams, catcher John Ramos, and Alan Mills waiting in the wings, the Yankees could become a contender without making a trade.

As the first star of the post-Steinbrenner era, Maas has a double role: As well as the team's cleanup hitter, the still center at the heart of their volatile batting order, he's the vindication of the Yankees' player-development program. His success buys time for Meulens and Kelly and opportunity for his former teammates at Columbus.

Ironically, the better Maas hits, the more he limits his own opportunity to become a complete player. Right now, Maas is a designated hitter, a man without a position. "When I first saw Maas, I thought, There's a good-looking kid, tall and strong. He's going to make millions," says Phil Rizzuto. "But then I

Photograph by Chuck Solomon.

thought, Jeez, where's he going to play?"

Not ahead of Mattingly, arguably the best defensive first baseman in baseball. And not ahead of Barfield, one of the best right-field arms in the league. There is, however, an opening in left field—if the Yankees let him play there. Officially, management claims that Maas's old knee injury inhibits his movement in the outfield. But Michael admits that the club is more concerned about the risk of reinjury. "We don't ever want to lose his bat," he says.

Given his age and temperament, Maas most likely won't settle for his current role. Once he's got some leverage, he'll almost certainly pry loose a place for himself in the field. Meanwhile, with hitting his only contribution to the team, the pressure on him to deliver home runs will only increase.

THE FIRST THING I DID AFTER I BOUGHT THE YANKEES was look for a star," George Steinbrenner says. "I knew I needed a winner and I figured if I can get a Catfish Hunter and get the fans out to see him, maybe they'll see some of my other players and get interested in them too."

With his genius for promotion, Steinbrenner forged teams in his own image—feisty, individualistic groups of players with oversize talents and egos. Today's Yankees are still searching for a personality, even as Steinbrenner seeks to regain his former influence over the team. But if Maas has a year anything like last year, it won't matter who's running the team. He will play a key role in rebuilding the Yankee mystique. "He even looks like an old Yankee," observes Mike Francesa, the sports-radio personality. "He's got that square-jawed, square-shouldered throwback look of a Gehrig or Joe DiMaggio."

There's no better backdrop for a young star than the stadium. Forty years ago, Grantland Rice observed that Babe Ruth could never have achieved his singular greatness in Boston. And since Ruth, Yankee heroes have not only led their teams to championships but defined the times they played in. In "Goodbye, Columbus," Philip Roth's poignant story about first love and assimilated values, the Patimkin family set an extra place at their table for Mickey Mantle, not Elijah. And when Paul Simon wanted to evoke a simpler, more innocent age in his lyrics for "Mrs. Robinson," he didn't ask after Ike or Gable or even Willie Mays. He wanted to know where Joe DiMaggio had gone.

"HE'S GOT THAT SQUARE-JAWED THROWBAC

Of course, no one's comparing Maas to players like these. Still, New York offers opportunities to a player with Maas's intangibles that simply don't exist elsewhere. Craig Fenech feels that as long as his client performs, he will make more money sooner than any player before him. Already, Fenech points out, Maas's $250,000 salary—two and a half times the required minimum for a first-year player—is the highest paid to a player with so little major-league experience. Although Maas probably won't be eligible for arbitration until 1994—and free agency is six years away—Fenech feels that the Yankees may try to sew up Maas's services after next season with a multi-year contract along the lines of the two-year, $2.6-million deal the San Francisco Giants signed with slugger Matt Williams.

Meanwhile, using New York's powerful regional market as a springboard, Fenech will try to multiply Maas's baseball income with endorsements. Again he recites Maas's intangibles: his clean-cut, all-American looks, the sobersided personality that will never get a sponsor in trouble, and one more. "He's got the mystique of the slugger," says Fenech, who also represents Mets pitcher Frank Viola. "Babe Ruth ingrained that in all of us. Remember: The 'Natural' was a hitter, not a pitcher."

HEY, YOU GUYS WITH THE ROYALS?" THE WAITER at Bennigan's asks Maas. He's pegged him as a ball player—perhaps one of the visiting team—but can't place who he is.

"No Royals at this table," Maas says.

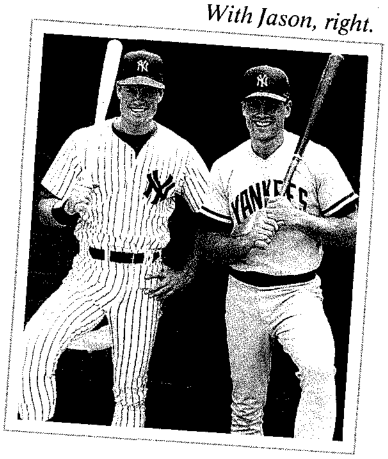
"Well, it's okay with me if you are," the waiter says. "Just so long as you aren't with the Yankees. I hate the Yankees."

In our film, this scene would be played for laughs: *If that guy only knew who he was talking to.* In the event, however, it suggests the flip side of celebrity—the close scrutiny and edgy emotionalism of local fans. Moments later, when a middle-aged man requests an autograph for his son, Maas politely complies. But he knows from experience that a friendly word, even a smile, can serve as an invitation to linger and chat. As he hands the man the signed square of notepaper, his face is a mask.

"The biggest thing about coming up to the majors is the distractions, the demands on your time," Maas says. "Sometimes it seemed like everyone wanted a piece of me. It got to be that the most relaxed time for me was when I stepped onto the ball field."

That feeling could change quickly if Maas's performance continues to slump—lately he's been overanxious at the plate, walking *and* homering less—and New York's star-making machinery slips into reverse. Yankee fans have booed even their greatest heroes, including Joe DiMaggio (the year he retired) and Mickey Mantle (for replacing him). The major leagues are crisscrossed with former Yankee hopefuls whose performance improved dramatically when they left New York—in some cases *because* they left New York. "New York fans are the greatest," says Mickey Mantle, "but they can be real mean."

With Jason, right.

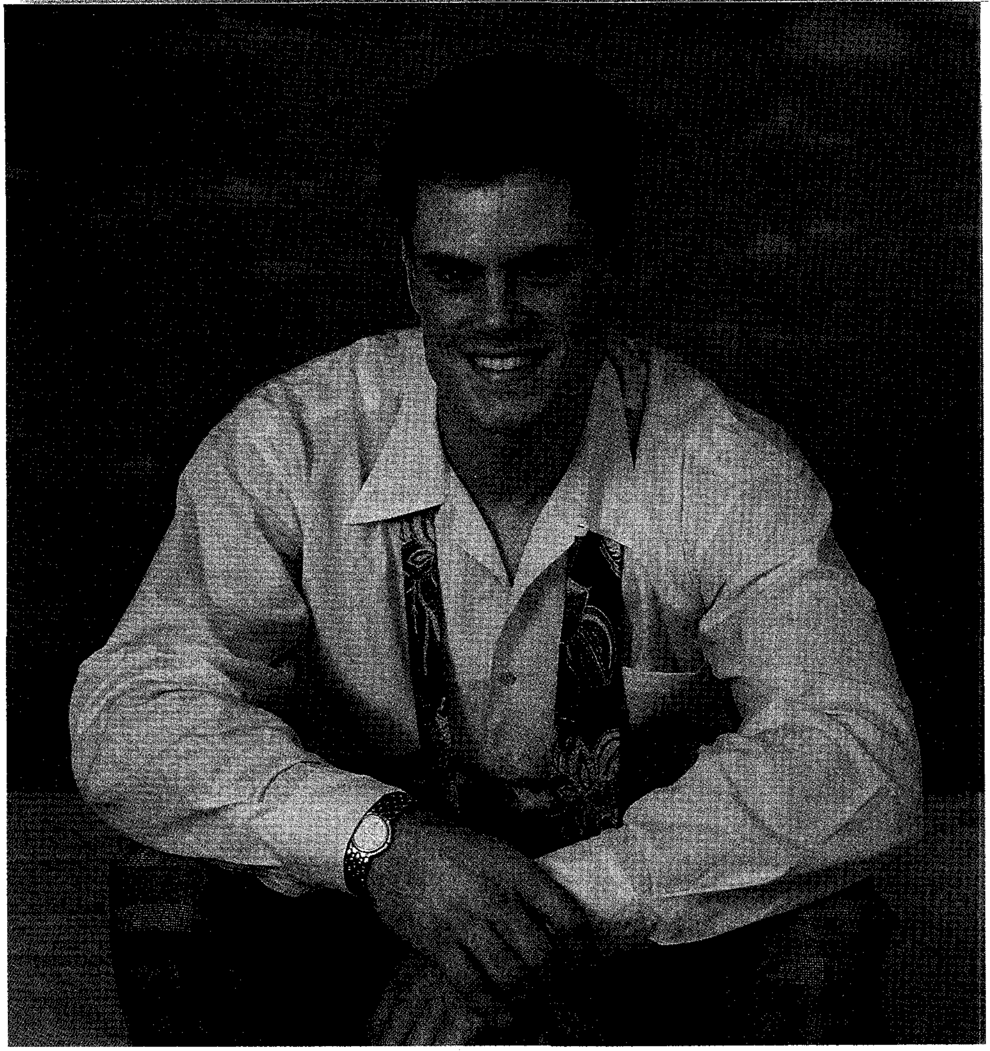


It's impossible to know how a player is going to respond to an extended slump, much less a stadium full of hostile fans. But Maas, who kept a low profile during his glory months last summer, has insulated himself as much as possible from pressures off the field. He lives in a one-bedroom apartment in Hackensack, commutes to the stadium in a Ford sedan, and avoids Manhattan's celebrity trail.

"A few weeks after my knee surgery, I went to an Oakland game to see a friend of mine play," Maas says. "Before the game, I was talking to him across the first-base railing, and all the fans were clamoring for his autograph. I was in street clothes, and no one knew who I was, and they ignored me. I realized then that when you don't have the uniform on, it's a completely different thing; you're not seen in the same light. That's helped me keep things in perspective."

Staying close to his roots has also helped. During the off-season, Maas returns to his parents' home in the Bay area, where many of his old school friends still live. This year, Maas says, he'll start looking to buy a home in the Bay area and hopes eventually to raise a family there.

In the movies, this is where a vamp like Lola or Memo Paris subverts our hero's homespun innocence. But Maas has already got a girlfriend—she works for the Oakland A's—and besides, he's hardly a rube. Last year, after joining the Yankees, he solicited eight agents from the Players Association and interviewed



Maas's agent hopes to trade on the hitter's clean-cut good looks.

them all before choosing Fenech. And he's spent the past few years studying financial markets with the aim of controlling his own investments. "One of the things my dad taught me was to always make sure I knew more about my finances than anybody else," he says. "I only have to look around the league to see guys who didn't and ended up with nothing when they retired."

What will Maas do when his playing days are over? "Probably nothing in baseball," he says. "It's too itinerant a life. Most likely, I'll go back to mechanical engineering. And this time, I'll be a lot better at it than I had time to be when I was at school."

K OF A GEHRIG," SAYS MIKE FRANCESA.

IN A SENSE, MAAS HAS ALWAYS BEEN AN ENGINEER. SINCE LEAVING Berkeley, he's redesigned almost every facet of his swing. And long before he arrived on campus, he approached the game with rigorous precision. "When my brother and I went into the batting cage as kids, we always had a list written out of all the things we wanted to accomplish and exactly how many swings we were going to work on each one," Maas says. "It was never just 'Get in there and swing until it feels good.' "

Now, even in the four tenths of a second it takes the average major-league fastball to reach the plate—when the mind cuts out and the muscles shift into memory drive—Maas reacts with the instincts of a scientist. "When I'm seeing the ball well, I can pick up its rotation right out of the pitcher's hand," he says. "Instantly, I know what this ball is going to do. From my last at-bat, I'm able to build up a picture of where the ball is going to be—a curve in the dirt or down the middle. One problem I had last year was that I hadn't seen a lot of the pitchers. It really helps to know what pitches they have."

So this year, while the pitchers are probing Maas's swing, he will be computing the action on their sinkers and sliders, the patterns in which they like to throw them. And that's why it's so much fun watching Maas. You can almost see him learning as he battles for an edge against the pitchers he'll be facing in the seasons to come. And the better the pitchers, the more interesting the battles.

On May 28, Maas faced Boston Red Sox ace Roger Clemens, the best pitcher in the game, for the first time. With two outs in the fourth inning and the tying run on second, he stepped in looking for an inside fastball. "You can't cover the whole plate against a guy like Clemens," he says. "He's got great stuff and great control. If he sees you leaning over the plate, he'll eat you up inside."

Clemens's first pitch was a fork ball running low and away. Even though he was protecting inside, Maas had a good cut at it. "I thought I was right on it, and I missed it completely," Maas says. "I looked at my footprints in the box afterward to see if I was on balance, and I was. I'd done everything perfect. Then I realized, Hey, he threw a great pitch, and I told myself to relax."

The second pitch was another fork ball in the same spot. Maas swung and fouled it off, putting him behind in the count 0 and 2.

"A lot of times this year when I've been behind in the count, I've been worrying too much about striking out," Maas says. "Lately, I've been trying to take it one pitch at a time, just as if it were 0 and 0. Your strike zone might be bigger with two strikes on you, but mentally you've got to be aggressive."

Maas battled for six more pitches, fouling off three and working the count to three and two. "I was locked in by then," he says. "I was seeing the ball right out of his hand, feeling confident and relaxed. You have to be really relaxed to hit Clemens. If you're trying too hard, the tension slows down your swing, and you can't get around on his fastball."

On the ninth pitch, Clemens threw another fork ball low and away, just like the first two. This time Maas was ready. He went with the pitch and lashed a hard-liner to left. In our movie, the ball swoops upward, as though defying gravity, and clears the fence—a celluloid home run. In real life, though, it sank into the outstretched mitt of Boston's left-fielder, Mike Greenwell.

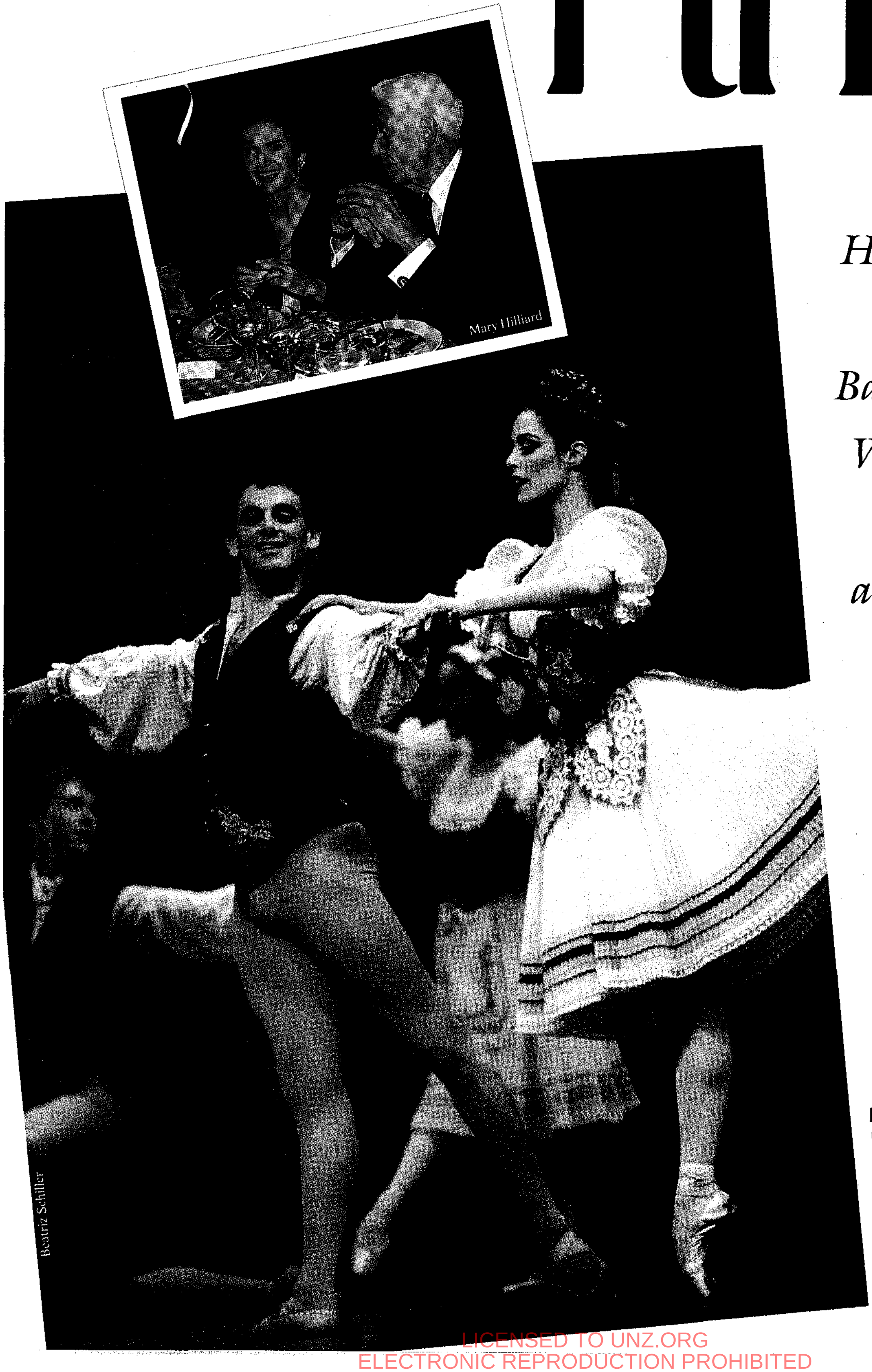
Still, it was a productive at-bat for Maas, the kind that pays dividends over the course of a long season. He got a good look at Clemens's repertoire and, perhaps more important, learned something about himself. Down two strikes in the count with the game on the line, he hung in against the best and hit the ball hard. "And if you can hit Roger Clemens," Maas says with just a hint of pride, "you can hit anyone." ■

Photograph by Harry Benson.

THE TURN

How New York's Two Major Ballet Companies Were Dragged, Kicking and Screaming, Into the Nineties

By Michael Gross



Mary Hilliard

Beatriz Schiller

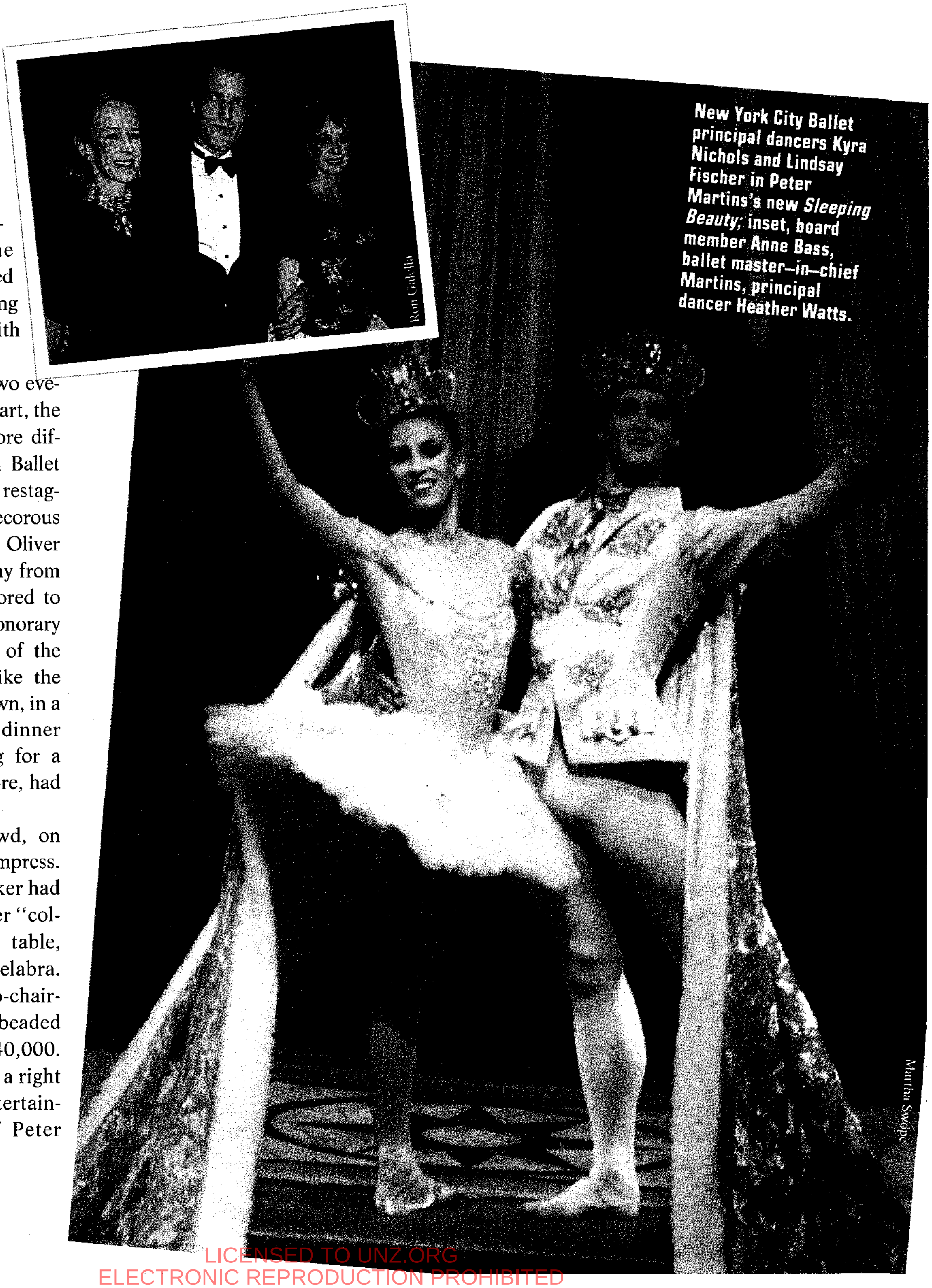
American Ballet Theatre principal dancer Susan Jaffe and guest artist Fernando Bujones in *Coppélia*; inset, board member Jacqueline Onassis and co-director Oliver Smith.

NG POINT

IT WAS THE WEEK OF THE battling ballets. In a rare matchup, the New York City Ballet and the American Ballet Theatre—the vo world-class companies based ere—were opening their spring easons nearly simultaneously, with val galas and dueling dinners.

Though they took place only two eve-ings and a few hundred yards apart, the vo fêtes couldn't have been more dif-erent. Monday night, American Ballet heatre offered a recession-chic restag-ig of *Coppélia* and a small, decorous inner honoring scenic designer Oliver mith, co-director of the company from 945 to 1980, who'd been restored to is post not long before. The honorary hairwoman was an old friend of the roupe's, Jacqueline Onassis. Like the est of the guests, she dressed down, in a easons-old Carolina Herrera dinner uit—which seemed only fitting for a ompany that, mere months before, had een on the brink of extinction.

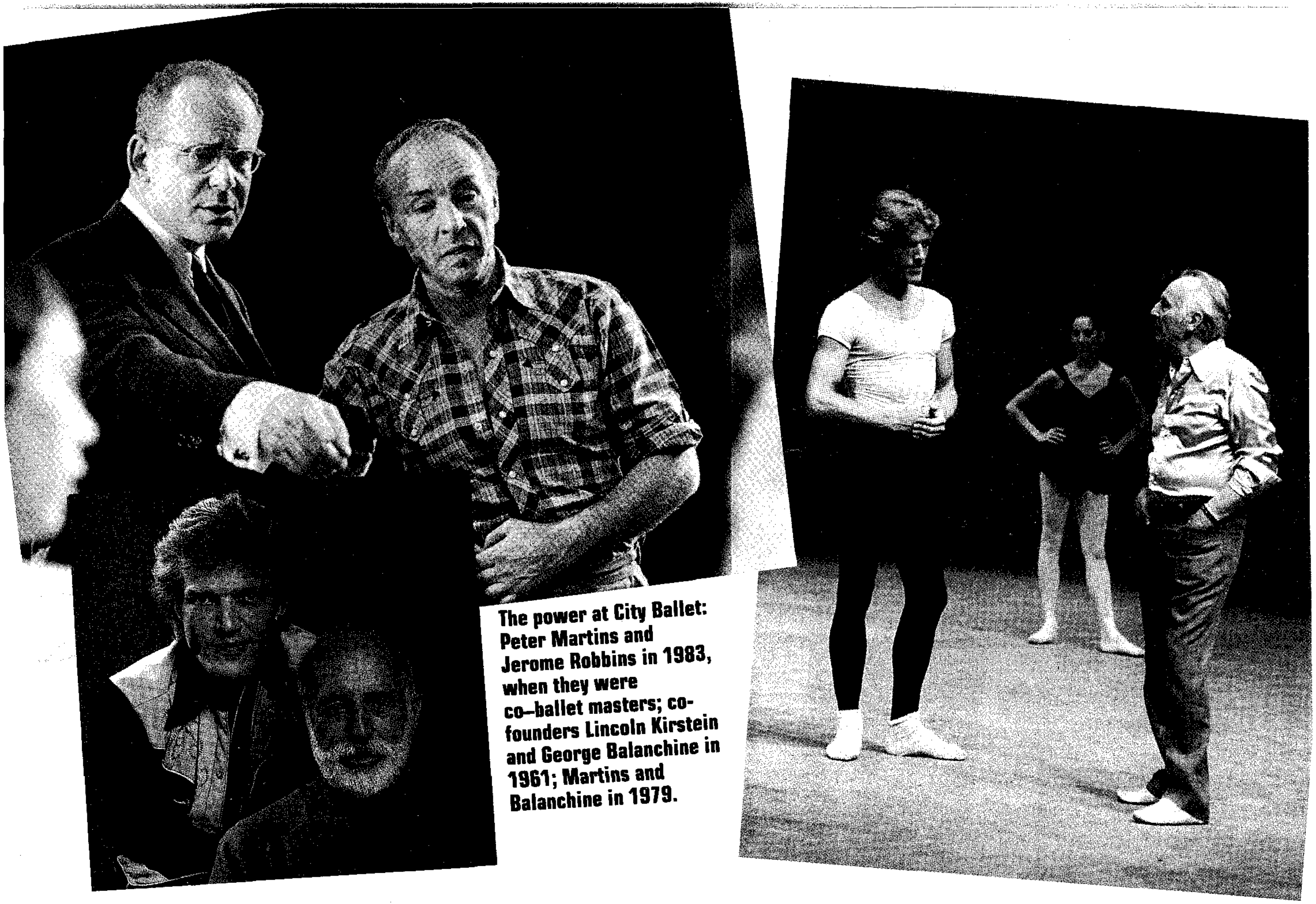
City Ballet's Wednesday crowd, on he other hand, was dressed to impress. eronica Hearst's diamond choker had ina Griscom Baker fretting over "col-ar lock" around her $25,000 table, vith its twelve-foot gilded candelabra. ne guest estimated that gala co-chair-voman Anne Bass's baby-blue beaded it of Lacroix couture cost $40,000. But City Ballet's supporters had a right o feel frisky. The evening's entertain-nent, ballet master–in–chief Peter



New York City Ballet principal dancers Kyra Nichols and Lindsay Fischer in Peter Martins's new *Sleeping Beauty;* inset, board member Anne Bass, ballet master–in–chief Martins, principal dancer Heather Watts.

Ron Galella

Martha Swope



The power at City Ballet: Peter Martins and Jerome Robbins in 1983, when they were co–ballet masters; co-founders Lincoln Kirstein and George Balanchine in 1961; Martins and Balanchine in 1979.

Martins's $2.8-million restaging of *The Sleeping Beauty,* was generally judged to be something special.

On the surface, it seemed that City Ballet was flourishing while ABT was sputtering along on the fumes of past glories. But appearances deceive. As surely as the two dinners illustrated obvious differences between the companies, they concealed a common history and shared challenges.

Since the sixties, ABT and NYCB have grown into complex enterprises of immense importance to the city's cultural and economic life. Together, they employ about 500 dancers, musicians, and staffers. Last year, they sold about 1 million tickets to fans, who in turn poured big money into New York's tourist economy. This growth coincided with a major generational shift, as the mothers and fathers of the two troupes finally stepped aside or died, ceding control to modern arts managers. In celebrating the ascension of new regimes, the two galas marked the start of a new ballet era.

The transition wasn't smooth. For more than a decade, balletomanes have been bombarded with gossip about drugs, suicide, after-hours misdeportment, and prima-donna hissy fits at ABT and NYCB. But all that was actually a sideshow to the pitched political battles being fought in the two ballet boardrooms. These bloody offstage wars of succession were as dramatic as any ballet spectacle.

THE CASTS OF CHARACTERS ARE compelling. ABT had Lucia Chase, a dancer whose family ran the watch company that became Timex and whose husband left her a carpet-company fortune. She'd do anything for her company—except give up her Augusts at the shore. ABT has two new directors, Jane Hermann, the tough, chain-smoking ex-impresario of the Metropolitan Opera Association, and the dapper, charming Smith. ABT history also boasts Natalia Makarova, Mikhail Baryshnikov, and Gelsey Kirkland; a board rent by fighting factions of blue bloods, Wall Street highfliers, and cold corporate types; and enough social stars (Nan, Pat, Blaine) to fill a month's gossip columns.

City Ballet had George Balanchine, the great choreographer, and his co-founder, Lincoln Kirstein, a Harvard-educated heir to the Filene's department-store fortune and an irascible, emotional eccentric. Their supporting cast through the years has included dancer-choreographer Jerome Robbins, a corps de ballet starring Suzanne Farrell and Baryshnikov, and a corps de board boasting folks like Henry Kravis, the financier who just contracted to buy *New York,* and Bass, the wealthy ex-wife of a Texas oil heir.

City Ballet also offers its new chief, Peter Martins, the ex-dancer who suffered eight years of criticism before his success that April night. And finally, City Ballet gives this story its man in the middle, David Koch. He's a Kansas-born bachelor oil billionaire and former Libertarian vice-presidential candidate who left City Ballet's camp after a bitter 1985 board dispute and ended up on its rival's board. Today, some people regard him as ABT's new messiah.

Once upon a time, ballet devotees—like monarchs of old—kept their elitist art alive through the largess of their families

Martins

After Balanchine died, City Ballet's new chief suffered eight years of criticism before his successful restaging of "Sleeping Beauty."

Photographs by Martha Swope.

and a few friends. Then, in the sixties, the dance boom began, as Soviet stars leapt past the Iron Curtain. But unlike them, New York's two ballet troupes found it hard to leave home: Chase, Balanchine, and Kirstein kept firm control.

A dozen years ago, the founders of the two companies, all in their seventies or eighties, started passing from the scene. But not without a fight. Chase survived several coup attempts before she was finally pushed from ABT's helm in 1980 at the age of 83 and replaced by Baryshnikov. She died in 1986. Now her co-director, Smith, is back. City Ballet's Balanchine died in 1983, at 79, leaving his company to an uneasy choreographic duo of the thirtyish Martins and Robbins, who retired from the company six years later at 70. Kirstein was 78 when he tangled with Anne Bass and David Koch, among others, over control of City Ballet's affiliated school, and 82 when he officially retired in 1990.

These long good-byes left wounds that took some time to heal. But now the rites of succession at ABT and City Ballet are reaching their conclusions. By opening his checkbook for Hermann and Smith, Koch, a casualty of City Ballet's messiest succession skirmish, may finally put an end to ABT's long, bloody inheritance wars. And with Peter Martins's successful *Sleeping Beauty*, the order finally seems to have changed at City Ballet.

This turning point is crystallized in the audacious change Martins made in *Beauty*'s inconclusive final scene. Now King Florestan and his Queen remove their crowns and place them on Princess Aurora and Prince Désiré. The moment captures the passage of power to American ballet's new generation.

BALLET'S NEW RULERS ARE being crowned in troubled times. Annual budgets have soared into the eight figures. Box-office revenues are flattening. Grants are often a memory. Family fortunes can no longer foot the bills. And new money is turning into fool's gold faster than you can say "Trump."

In the shadow of New York's two ballet behemoths, small companies can barely breathe. "Most corporate and individual money is attracted to the prestige of the big companies," says Stephanie French, who runs Philip Morris's contributions program. "They want their names up in lights." That leaves Paul Jordan, a set designer for the Neubert Ballet, which performs in a studio above Carnegie Hall, fuming about the hegemony of "the Establishment . . . two white elephants who stand in the way of innovation." But their supporters bet that ABT and City Ballet have the best shot at taking American classical dance into the next century.

They are vastly different enterprises—economically, artistically, and genetically. Though ABT has its headquarters here, it is a touring company. Its road costs alone—more than $100,000 a week—are crushing. In New York, ABT has performed at Lincoln Center's Metropolitan Opera since 1976. But its house isn't a home. For most of its 52 years, the Manhattan-based company was without a regular New York stage. Even now it is only a tenant, subject to the whims of management and a rent of 45 cents per box-office dollar.

City Ballet has several big advantages. It has long had first crack at the best students from its affiliated School of American Ballet. It has a permanent home in the city-owned New York State Theater and a summer place at the Saratoga Performing Arts Center. City Ballet also had a definite advantage in Balanchine, whose preeminence led to a series of early grants that gave the company and school a money cushion ABT lacks.

Both companies claim inheritance from the classical Russian ballet tradition. But there the similarities end. Chase and Kirstein set the offstage tone for their companies. "It was Lincoln and Lucia, Lucia and Lincoln," says Smith. "They had tremendous respect for each other. They also had opposite points of view."

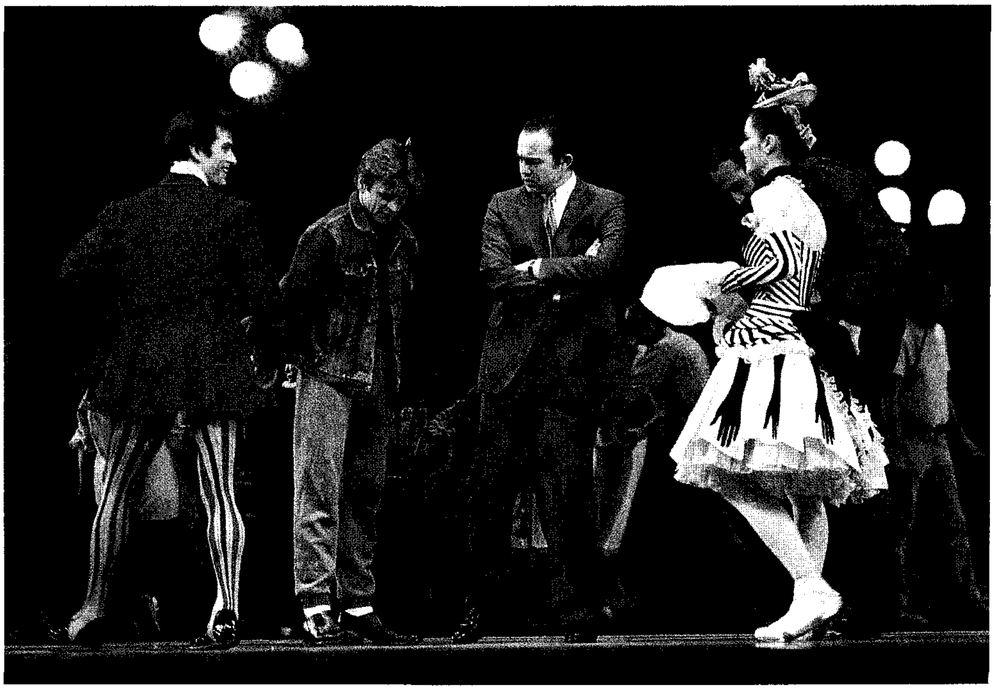
ABT has always showcased highly individual personalities. City Ballet has the sleek, speedy company personality created by Balanchine. ABT is like a museum, collecting classics and culling new choreography for a wide audience. City Ballet offers a Balanchine-inflected view of the classics done in a fairly consistent company style.

Chase—who backed the founding of ABT in 1939—"was a bedrock American with a bohemian bent who dedicated her life to ballet," says Larry Lynn, the troupe's fund-raiser from 1979 to 1987. "She had incredibly rich and powerful friends with ancient, heavy old-money names." ABT's early funds came from this "Newport–Park Avenue–Washington, D.C., group," says one social sort. "Cautious people. They didn't want their names in print. They were always standoffish." As a result, ABT never established a broad base of support.

Despite a more democratic aura, City Ballet had an equally elitist foundation. "It's about dedication to the pure-dance ethic," says board member Earle Mack. "Balanchine had his own vision, and it took strong people like Lincoln to support it. These people, cultural people, the intelligentsia, gravitated to the City Ballet." The intensity of their devotion gave its board a single-mindedness that carried it through rough times. But when Balanchine died, the company suffered an identity crisis.

IN THE BEGINNING, NEITHER troupe attracted the businessmen and social spitfires both do today. "[Celebrities like] Nureyev, Makarova, and Misha made it okay for those guys to go to the ballet," says Nancy Zeckendorf, an ABT board member.

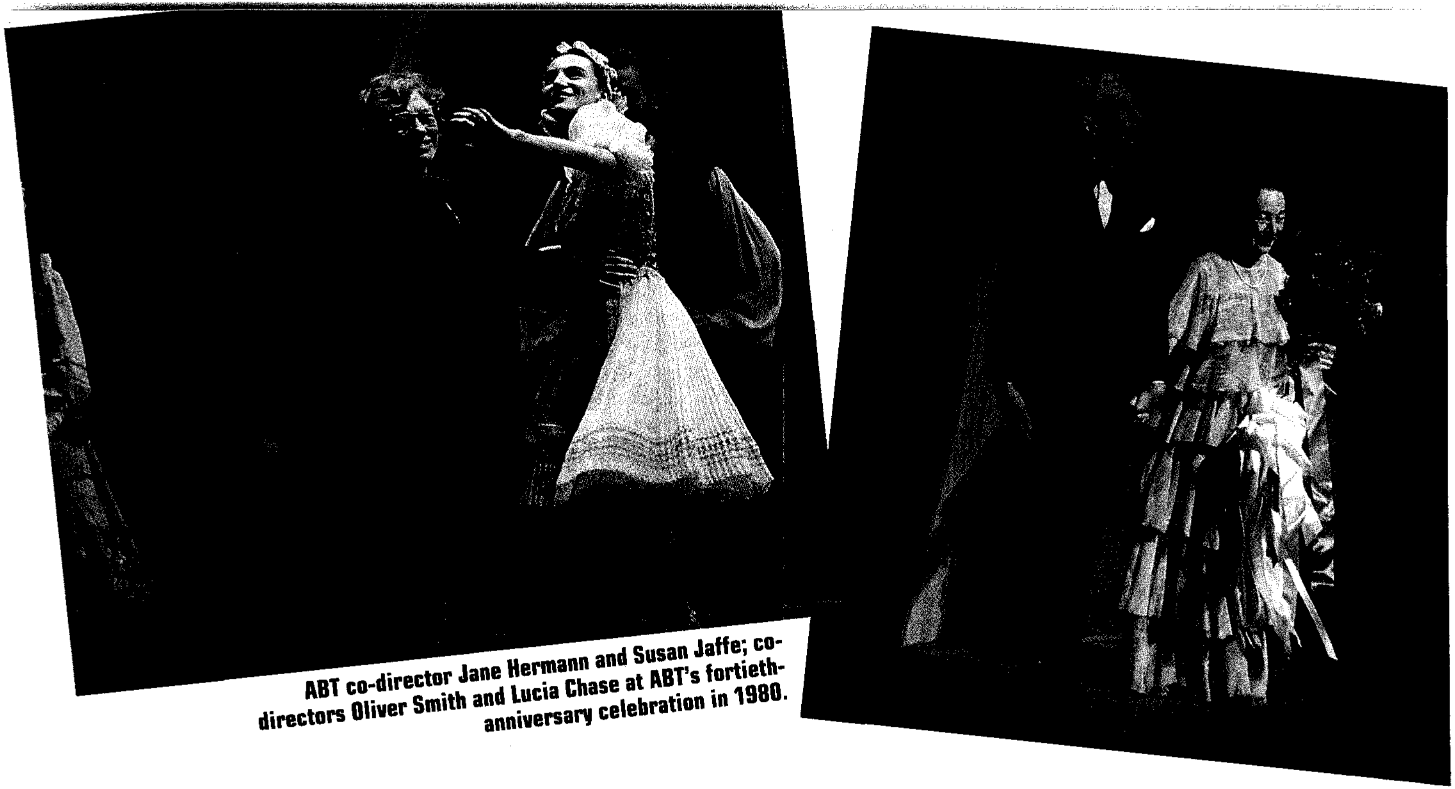
Around 1965, the first outside effort was made to organize ABT as a business.



Baryshnikov and costume designer Christian Lacroix at ABT *Gaîté Parisienne* rehearsal.

"Lucia periodically either 'went broke' or 'lost interest,' " says Sherwin Goldman, first of the many administrators tapped to prop up Chase's rickety creation. Goldman set about recruiting a board of trustees for the Ballet Theatre Foundation, the company's umbrella. He found a chairman, Robert Rubin, a rising arbitrageur (and now a co-chairman) at Goldman, Sachs. They recruited Justin Colin, a Young Turk at Lazard Frères, and Law-

Photograph by Jack Vartoogian



ABT co-director Jane Hermann and Susan Jaffe; co-directors Oliver Smith and Lucia Chase at ABT's fortieth-anniversary celebration in 1980.

rence Groo, a principal in a highflying hedge fund. They cracked open the patrician club, but not its back room. The company was run by its "members"—all relatives or old friends of Chase's. "The board had no power," says Colin. "We advised and raised money. Period."

Then, in the early seventies, Chase took a grant earmarked for new choreography and applied it instead to a production of *Sleeping Beauty*. "She would use money for anything," Colin says. "We had no ability to plan." The trustees tried to assert their rights—and discovered they had none. "It had outgrown Lucia," Colin continues. "Something had to change." Chase was told she had to make the foundation independent. The constitution was duly amended, and the members gave up power to the board.

It was a propitious moment. ABT won its residency at Washington, D.C.'s, Kennedy Center beginning in 1971. Jacqueline Onassis joined the board. Makarova and Baryshnikov signed on after their defections. "The big galas began," says Charles France, an office staffer who would become Baryshnikov's assistant. "The whole profile upped itself dramatically."

GOLDMAN DECIDED TO RESIGN ON this high. But first, he wanted to ensure that Chase couldn't reassert herself. Over the course of several years, she'd repeatedly rebuffed his hints that she retire. "I was young and ardent and not well disposed to willful old ladies," Goldman says. Still, he thought they'd agreed that a "plan of succession" would be announced by the time he left.

In March 1974, just after he gave notice, Goldman says, he made a speech complaining that he'd had to keep several sets of books at ABT because the "object of grantsmanship . . . is to qualify for the most outside assistance." Requirements for grants differed. One foundation asked that the company operate without a deficit. Another insisted on one. "They weren't fools," Goldman says now. "Each one knew I had other books." But he thinks his speech gave Chase a way out of their deal.

"Sherwin hadn't done anything wrong," Colin says. "Somebody, probably Lucia or Lucia's friends, got after the state to investigate. I do not believe it happened innocently." Goldman was ultimately cleared of wrongdoing, but he couldn't remove "this block of New England granite from the center of things," he says. "How could Lucia leave? She had to hold the company together—in the midst of a scandal *she'd* created."

Misha

Baryshnikov turned Chase and Smith's company, American Ballet Theatre, upside down. And then he gave notice.

Colin ran the company with Chase and Smith for three years, bringing onto the board people like takeover artist Asher Edelman. And then, in 1977, Colin proposed that dancer Nora Kaye briefly assume Chase's mantle—in order to hand it to Baryshnikov, who apparently knew nothing of the plan.

"The problem was, Nora didn't cooperate," Colin says. "She told Oliver. Oliver told Lucia, and the s--- hit the fan. Lucia promptly went out to find someone to replace me." Donald Kendall, chairman of Pepsico, was made chairman. Little did Smith and Chase know that Kendall's arrival spelled their departure.

Kendall hired Herman Krawitz, a record producer, as his executive director. Krawitz soon had the same idea as Colin. But he approached it differently, waiting for Chase's contract to expire before mentioning retirement. "Lucia had to make a great personal decision," Smith says, "and she did, in a moment of enormous unselfishness. I felt, When Lucia goes, that's when I go. There was pressure, of course."

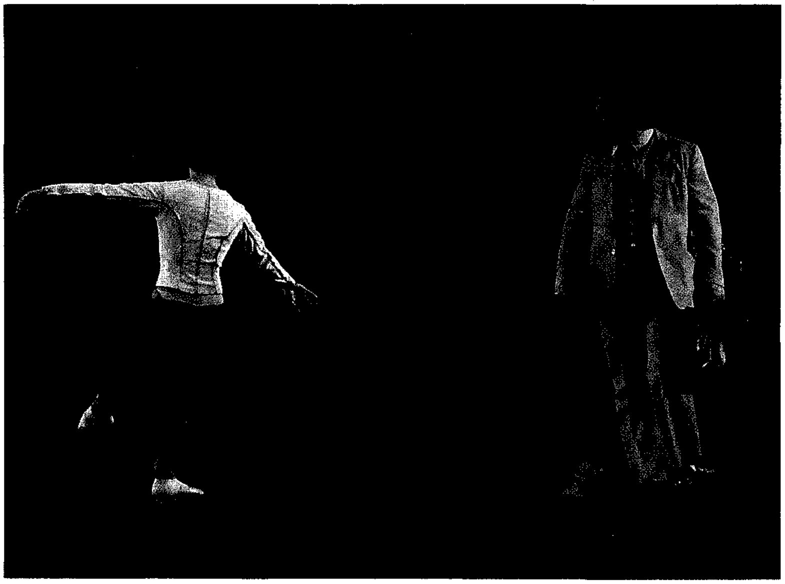
News of Baryshnikov's appointment, which would not take effect for more than a year, leaked out in June 1979, less than a year after he left ABT to join City Ballet. "Baryshnikov had an eye to learn," says one balletomane. "He put his career on hold to get a master's degree from Balanchine." In fall 1980, Baryshnikov graduated to the leadership of Ballet Theater. Board member Nancy Zeckendorf thinks he wanted to make it over "in the image of Mr. B.'s company." The Chase era was over. ABT's travails were not.

Photographs: left, Beatriz Schiller; right, Jack Vartoogian.

CITY BALLET'S SAGA GOES BACK TO 1933, when Lincoln Kirstein, a writer with a self-described talent for "tasty management," sought out Balanchine—a product of Russia's imperial ballet school and Diaghilev's Ballets Russes—and lured him to New York with visions of an American ballet school and company.

The school opened the next year, but it was 1948 before today's troupe took shape at City Center, under the wing of its leader, Morton Baum. Aware that old society wouldn't approve, Baum turned their "snobbery to his advantage," according to Kirstein's memoir *Thirty Years,* and sought the patronage of new money.

City Ballet's financial fortunes rose and fell until 1963, when the Ford Foundation gave the troupe and its school a substantial contribution. In 1964, City Ballet moved into the New York State Theater and the Ford Foundation came through with a grant of $2.7 million in 1974. At the foundation's suggestion, City Ballet became an independent legal entity and formed its first board in 1976. But it didn't matter. "Mr. B. did what he wanted to do," says a dance critic, "without asking the opinion of the board."



Baryshnikov and ABT's then–press director Charles France in 1978.

Balanchine first took ill in 1978. Peter Martins, a Dane who'd arrived as a 21-year-old replacement on a 1967 European tour, was already a City Ballet star. He began his ascent to the head of the company that year, choreographing his first piece, *Calcium Light Night.*

"That was the point when I got closer to Balanchine," Martins says. "I would follow him around." In 1980, Balanchine and Kirstein promoted Martins to co–ballet master. "I was the apprentice," Martins says. But already, he was the heir apparent. Soon, Balanchine told him "point blank," Martins says, "that I had to take over his company. Out of the blue, he said this to me, but I'd already thought to myself that I'd like it."

Balanchine was hospitalized in 1982. "I'd been running things because they needed to be run," Martins says. There was little direction until a meeting in Balanchine's hospital room just before he died the next April. "You may not even want this," Balanchine said. "You will discover how huge it is. It's going to take your life, everything." Then he gave Martins some portentous advice. "If you need to declare war, you must."

IT WAS 1980, AMERICAN BALLET Theatre's fortieth-anniversary year, and Donald Kendall and his board were trying to create "the perfect business engine, to allow Baryshnikov total artistic freedom," says fund-raiser Larry Lynn. Management consultants, computers, and new board members arrived—executives from G. D. Searle, Exxon, and Citicorp. "We had no corporate credibility before that," Lynn says. "It was a very important shift."

Still, enough of what Lynn calls "the die-hard Lucia loyalists" remained on the board to make Baryshnikov's life hard. He wouldn't schmooze; he wouldn't dance with rich women at galas. He was also in trouble from below. The dancers protested briefly at his appointment; they spent the next three years in and out of strikes over their salaries.

As his many critics pointed out, Baryshnikov, aided and abetted by his oversize assistant, Charles France, turned the company upside down, ending its visiting-star system and stressing better dancing. "The equation had changed," Lynn says. "It created a lot of grief, but Misha was right."

The salary war was finally settled, but planning was so disrupted that the board considered canceling the 1982–1983 season. Afraid he'd lose Baryshnikov—who, in any case, was going on leave to make a movie—Krawitz "took a big gamble, went for broke, and lost," Lynn says. Plagued by marketing problems, the star-crossed season put ABT $1.8 million in debt.

In the summer of '83, Chemical Bank demanded personal guarantees from the board before it would lend the troupe enough money to pay for the next season's rehearsals. Asher Edelman led a group that demanded Krawitz's head in exchange for their signatures.

Kendall resigned. Baryshnikov submitted his resignation, too. "Understand," Lynn says, "Misha comes from a world of intrigue, power, and paranoia. Don and Herman said they'd protect him. Suddenly, they're gone. All his old instincts blossomed." Asked to stay, Baryshnikov responded with nonnegotiable conditions.

He gave up his artistic-director salary (which had risen from $75,000 to about $100,000 by that time) as a symbol of his independence. He continued to be paid for choreography and dancing but would not be told when to dance or whom to cast. He wanted freedom for other projects. He wouldn't be told to perform at galas. "He made it clear that he would not be used as a prop," says Nancy Zeckendorf.

As it turned out, these events set the stage for some of ABT's best years. Onstage, the corps had never looked better. Box office was good. "We still had plenty of money problems," says Colin, but Baryshnikov helped out, kicking his royalties back to the company and attracting rich donors of his own. More new names—David Koch, Tiffany & Co.'s William Chaney, investor Charles Dyson, and TV producer Douglas Cramer—filled out the board. And new gala chairwomen with social clout attracted more new money with glitzy events like the *Gaîté Parisienne* gala.

Some trustees didn't like the accompanying excess. "It's important to have appropriate celebrations," Zeckendorf says. "I sometimes feel like I'm eating the toe shoes." But she could hardly argue with annual 50 percent fund-raising gains. "I couldn't bring these people in," she admits. "Old-time ABT lovers don't have big bucks." Anymore, at least.

Lynn launched a capital campaign to put money in the bank and felt good about a board that seemed to have been galvanized by strife. There was more to come. "Inflation forced us out of city after city," Colin says. And on top of that, Baryshnikov gave notice.

HE WOULD DO SO AT THE top of his world. For the moment, Baryshnikov was the King of Dance. "It was a turnaround from the positions of the seventies," when Balanchine ruled, Colin says. Jerry Robbins might have claimed the throne, but he "didn't want it," according to a friend. "If Balanchine had said Robbins was his natural successor, he would have taken it. Balanchine

Photograph by Jack Vartoogian.

ABT vice-chairman David Koch.

said nothing." Robbins and Martins "never got along," adds a ballet insider. Robbins pulled inexorably away.

"I don't think Jerry was terribly pleased," Martins admits. "But contrary to people's perceptions, we respected each other, and I, for the most part, deferred to him. Jerry's ballets are here. He has an open slot whenever he needs it for a new ballet. Everybody wants him. He wanted the freedom."

Relations with Kirstein were less clear. "There was a feeling that Lincoln didn't think Peter was the correct successor," says Scott Asen, an investor and School of American Ballet board member. Martins is noncommittal on the subject. "God knows what Lincoln thought," he says. "But it was one company."

Meanwhile, Martins and his sometime girlfriend, ballerina Heather Watts, were becoming friendly with Anne Bass. Bass would shortly move to New York and lose her husband, Sid, to Mercedes Kellogg in a double-divorce scandal that left Anne with $200 million. Prim and blonde, a Vassar graduate and a dedicated balletomane, she would quickly emerge as a leader of New York's new society.

Bass was introduced to the School of American Ballet by a fellow Texan dance buff. She made friends with Mary Porter, the school's development director, who'd been Kirstein's assistant for sixteen years. Then Bass led a successful $10-million campaign for the school's fiftieth birthday. Rightly or not, around that time City Ballet got a reputation as an easy mark for social climbers. "You could get places at the City Ballet," says a social observer.

Anne Bass laughs aloud at the notion that she represented "new" money. "My grandfather wouldn't like that," she scoffs. Still, for Kirstein, at least, that's what she was. And new money was suddenly acting differently than it had when Balanchine was around. New directors saw Kirstein as "fairly peripheral" to the school's operation, Scott Asen says. After Balanchine's death, ballet board members even started going behind Kirstein's back to question expenses.

Bass and Porter were a successful team. Too successful, perhaps. Fearing that rich philistines were trying to take over his temple of dance, Kirstein went after them. "He did everything he could to drive Anne away, and it didn't work," Asen says. "He was as unpleasant to her as you can imagine. But she had the advantage of youth. She decided to hunker down and wait it out."

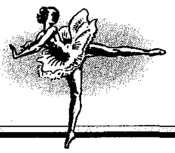
"What a joke!" Bass bursts out when I ask her if she's ever tried to interfere at the ballet. "I don't think this board needs to interfere. If I felt it did, I'd probably go somewhere else where I agreed with artistic policy." Nonetheless, her dispute with Kirstein was framed as just such a conflict, pitting major donors and the corporate mentality against independent, unorthodox artists.

It began when Kirstein fired a shot across Bass's bow in the pages of the New York *Times*. The paper reported that after he fired Porter for an undisclosed act of insubordination, Kirstein had heard that the school's board was going to try to toss him out. Bass was quoted as saying she might reconsider her support unless Porter was reinstated. The *Times* quoted Kirstein and his supporters as calling the whole thing a "Texas takeover."

But it wasn't, says David Koch, who was then a director. "We thought it was an aberration on Lincoln's part, and he'd come to his senses." Porter didn't even know what she'd done. Kirstein called her out of a meeting at Procter & Gamble in Cincinnati to fire her long-distance.

Messiah

David Koch was eased off the board at City Ballet's school. Now he's American Ballet Theatre's fair-haired billionaire.



THE DISPUTE SIMMERED through May 1985. Kirstein's powerful friends started a letter-writing campaign. Directors got notes from Teddy Kennedy calling Kirstein an institution. The school's board backed Kirstein, but only after Asen demanded to know why he'd fired Porter. In reply, Kirstein unfolded a piece of paper in his pocket and repeatedly read a prepared statement "refusing to justify his actions," says Koch. The board also approved a verbal pat on the back for Porter—as it showed her the door. But a request by Koch for generous severance for Porter was denied, and he, Asen, and others were eased off the board.

What really happened? "It had become a business, and Lincoln had trouble with that," Porter says from Houston, where she now works for an investment firm owned by Fayez Sarofim, the ex-husband of another Texas takeover figure. "Everyone was afraid to move ahead. Something had to happen. It had to have something to do with business and a board and a player. It happened to be me that it happened to. But it was enormously healthy. I learned an enormous amount. Anne did. Peter did. We had something to learn. It was a real cleansing."

Within months, Kirstein and Bass made amends, even sitting with each other at society dinners. Martins, too, "worked out a way to live with Lincoln," says Porter. "He had to think it through for the future of the company and the school. He did what he had to do."

"Details aren't really important," Martins says. "I was very close to both sides. I saw clearly what was really on people's agendas. In my mind, there was never really a true crisis. It was about misperceptions, misinterpretations, and misunderstandings." It was not the war Balanchine had predicted. "People have declared war against me, absolutely," Martins says. "But I have not declared war."

Instead, he brokered a peace that led straight to *Sleeping Beauty*. It had long been a dream of Balanchine's to restage the spectacular ballet. But he despaired of producing it because of the technical obstacles it presented. Just after Balanchine died, Kirstein hired Patricia Zipprodt and David

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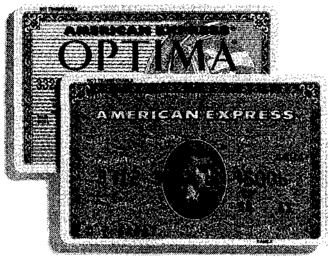

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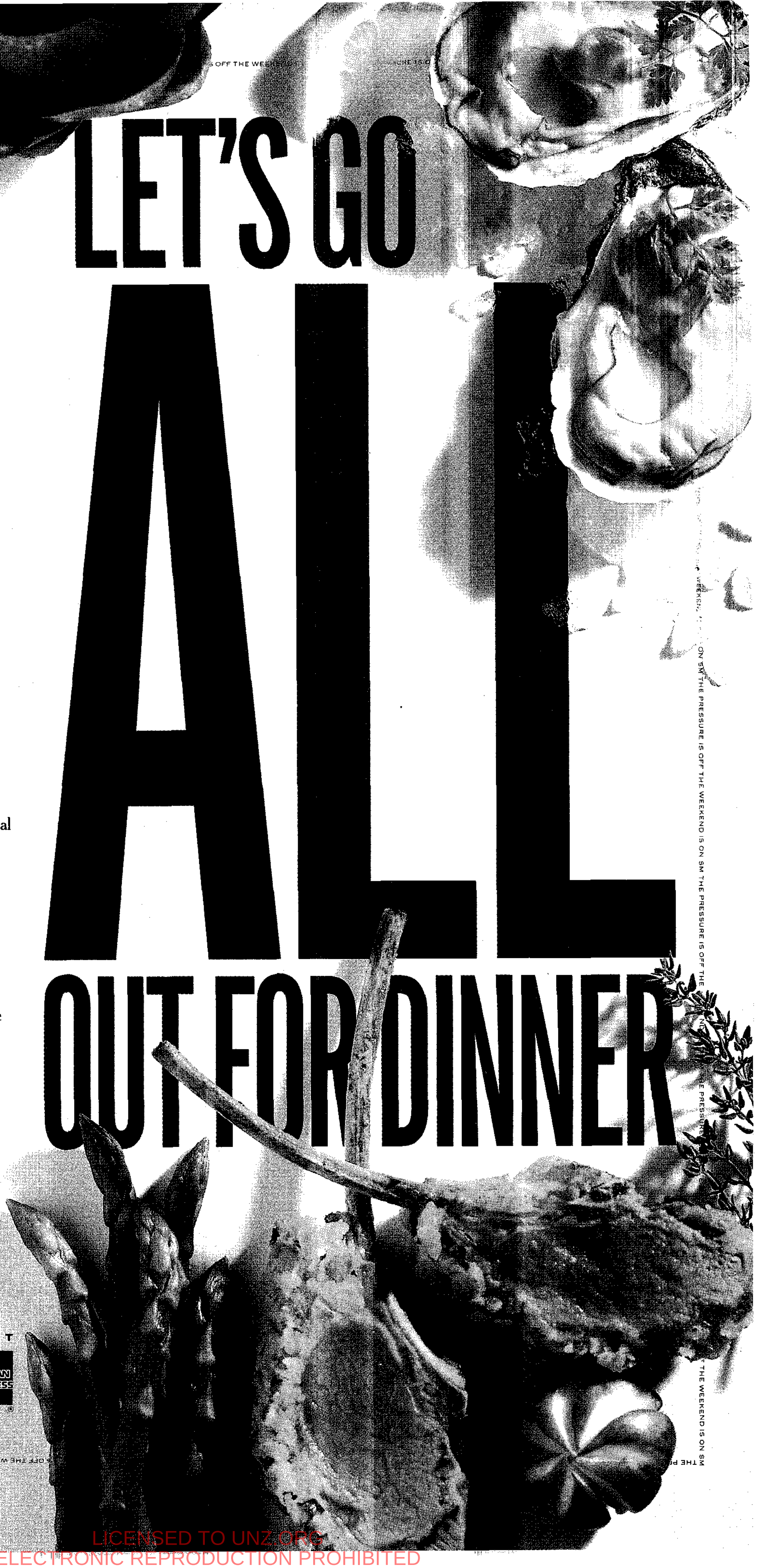
LET'S GO ALL OUT FOR DINNER



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Mitchell to design costumes and sets, using what Zipprodt calls "a special little section of the budget—Lincoln's mad money." Officially, the project didn't exist. "He was just dreaming," Zipprodt continues, "and he needed people to dream with him."

Finally, in May 1987, their work was unveiled at a special performance for Kirstein's eightieth birthday. Martins narrated a slide show about the project—described as the company's eightieth-birthday gift to Kirstein—but still wasn't personally involved.

His priorities were raising money ("There is no endowment," Martins says) and producing his 1988 American Music Festival and a 1990 Jerome Robbins retrospective. The latter coincided with the choreographer's final break from the company. Kirstein also retired that fall, although he remains a regular presence.

It was around that time that Mitchell's stage model for *The Sleeping Beauty* reemerged from the State Theater's basement. But Martins wasn't finally convinced until he saw the visiting Kirov troupe's performance of the complete—and very long—ballet. "He was obviously bored," Mitchell remembers.

"If we do it, we're not doing it this way," Martins said. By spring 1990, he was compressing the ballet to two acts. Rehearsals began in November. Only then did Martins show Kirstein his ending, with its new, crowning moment. He knew that it would be interpreted as symbolic of a torch being passed at City Ballet. "I was really, truly not saying anything specific," he insists. But then he adds, "It's about continuation. One of these days, *I'm* going to hand over the helm of this company. The world is ruled by young people. You have to give things up."

Mary Porter has certainly given up any anger she felt. At the *Sleeping Beauty* gala, she annoyed her escort, David Koch, when she hugged Kirstein. "You have no memory," he said to her when she returned to their table. "But I do have a memory," she says. "It's all in how you look at it."

And the way she looks at *Sleeping Beauty* is revealing. "It was Peter's reconciliation with Lincoln," she says. "It finally laid everyone's fears to rest."

Manager

Jane Hermann cut ABT's budget and let attrition shrink the bloated corps de ballet. She has yet to tackle the vision thing.

THAT WAS JUST AS WELL, BEcause New York's other ballet company was falling apart again. In January 1989, plans had just been announced for ABT's yearlong fiftieth-anniversary celebration when the party spirit was marred by a raft of departures. Board chairman Melville Straus left. Jane Hermann was hired to replace Charles Dillingham, Straus's executive director, in April. Two months later, Baryshnikov gave one year's notice.

Baryshnikov isn't saying why he decided to leave, but there are lots of theories. The New York critics had just crucified his new production of *Swan Lake*. A long-discussed ABT tour of Russia—*Misha's back!*—fell apart. He was getting older. His knee was a problem. He had commitments to movies and plays, and to his licensing deals. Charles France was acting erratically, according to his foes (his friends say he was just exhausted). As always, money was a problem, too. Finally, Baryshnikov couldn't take it anymore and fled. He is a defector, after all.

Baryshnikov's sudden reversal left Hermann in a bind. "It was a year of living dangerously," Lynn believes. "ABT bit off more than it could chew." Coming off a five-year high, it had hired extra dancers. Baryshnikov was spending big in an attempt to establish a school, and the production budget was nearing $23 million. When several road engagements fell through, things suddenly got dire.

"Baryshnikov was a great dancer but a lousy businessman," says Charles Dyson, who replaced Straus as chairman. "I don't like to say it, but he did things good businessmen shouldn't do, and none of us put a stop to it. It was just carelessness on the part of the board."

Hermann was Baryshnikov's chosen instrument for making what she described as "pressing" economic decisions. But she felt France was in her way. He was a difficult man in a difficult spot. "Misha didn't like to be the heavy," says Lynn. "Charles did it for him—and incurred the wrath of a lot of people."

That made him an easy target. "Once Misha decided to leave," Hermann says, "Charles was in a position to assert artistic authority. In difficult circumstances, only one authority prevails. The board felt it should be me. This is not how I would have chosen to start my tenure at ABT."

Hermann demanded that France take a leave of absence; when he refused, she fired him. In response, Baryshnikov walked out, taking the rights to all his ballet stagings with him but leaving behind his assistant. France now sells jewelry and antiques at the 26th Street flea market.

ABT's fiftieth-anniversary cruise was starting to look like the last voyage of a sinking ship. Though she was "worried and sorry," Hermann says, she "decided to stick it out." That meant lopping the company's budget from $23 million to $18 million, letting attrition shrink the bloated corps, and planning a season with no new ballets. "My objective was to keep ABT onstage in good condition," she says. "That we did."

But ballet audiences want new ballets, new productions, new artistic visions. That's what sells tickets. Rudolf Nureyev wanted the ABT director's chair, but "there was a personality clash," says an insider. "Jane tried to bring in Makarova, but she started telling Jane what to do. Jane didn't like that at all." Finally, in March 1990, the board named Hermann and Smith co-directors—a symbolic gesture of continuity equal to *Sleeping Beauty's* crowning. "Oliver has the respect of the company," Hermann says. "That affords me a dignity I may not have earned yet. I hope I will."

Is she the right person to chart the company's course? "American Ballet Theatre never had one artistic vision," she insists. "It was a caldron of chaos that allowed creativity to grow. It was the vision of the producer. I am a producer." And chaos is the company's middle name.

But before Hermann can really tackle the vision thing, she has to jump the hurdle ABT has been tripping over for two decades—building a solid post-mom-and-pop base of support. Which brings us back to David Koch, who came onto the ABT board just after the battle for the School of American Ballet. Dyson hopes Koch will succeed him as ABT chairman. "If he takes the chair," warns Mary Porter, "City Ballet better watch out."

Koch, who was made vice-chairman six months ago, isn't sure he wants the chairmanship, but he has already made one big move toward stabilizing ABT's finances—by writing a hefty check to stage a new production of *The Nutcracker*. Koch predicts that a regular Christmas run of the perennially lucrative holiday classic could cut ABT's deficit by $1 million and put the company back on a break-even basis. A $1-million bequest this year from philanthropist Eugenia Doll should help, too.

So forget the chaos and the endowments that don't exist for the moment. Visions of sweet new ballet plums are dancing in Jane Hermann's head. "If our plans work out," she says, "we might take *Nutcracker* places where you don't normally find ballet audiences. Big venues." How big? "Really big." She smiles. "You might as well dream big." ■

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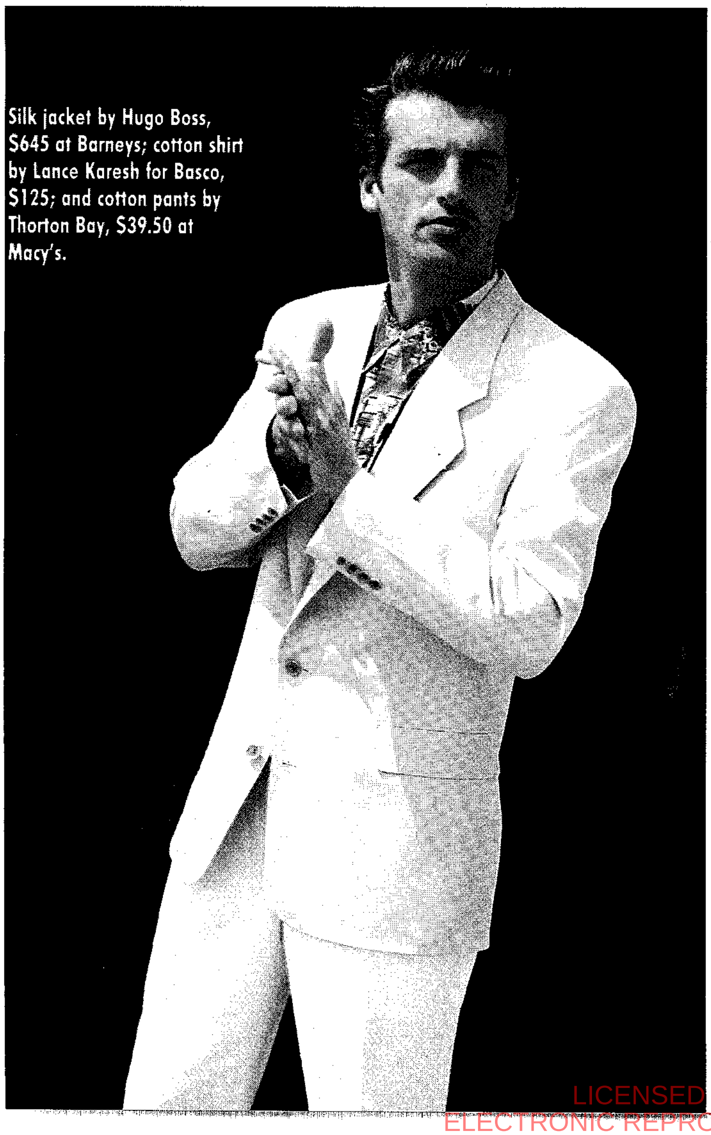
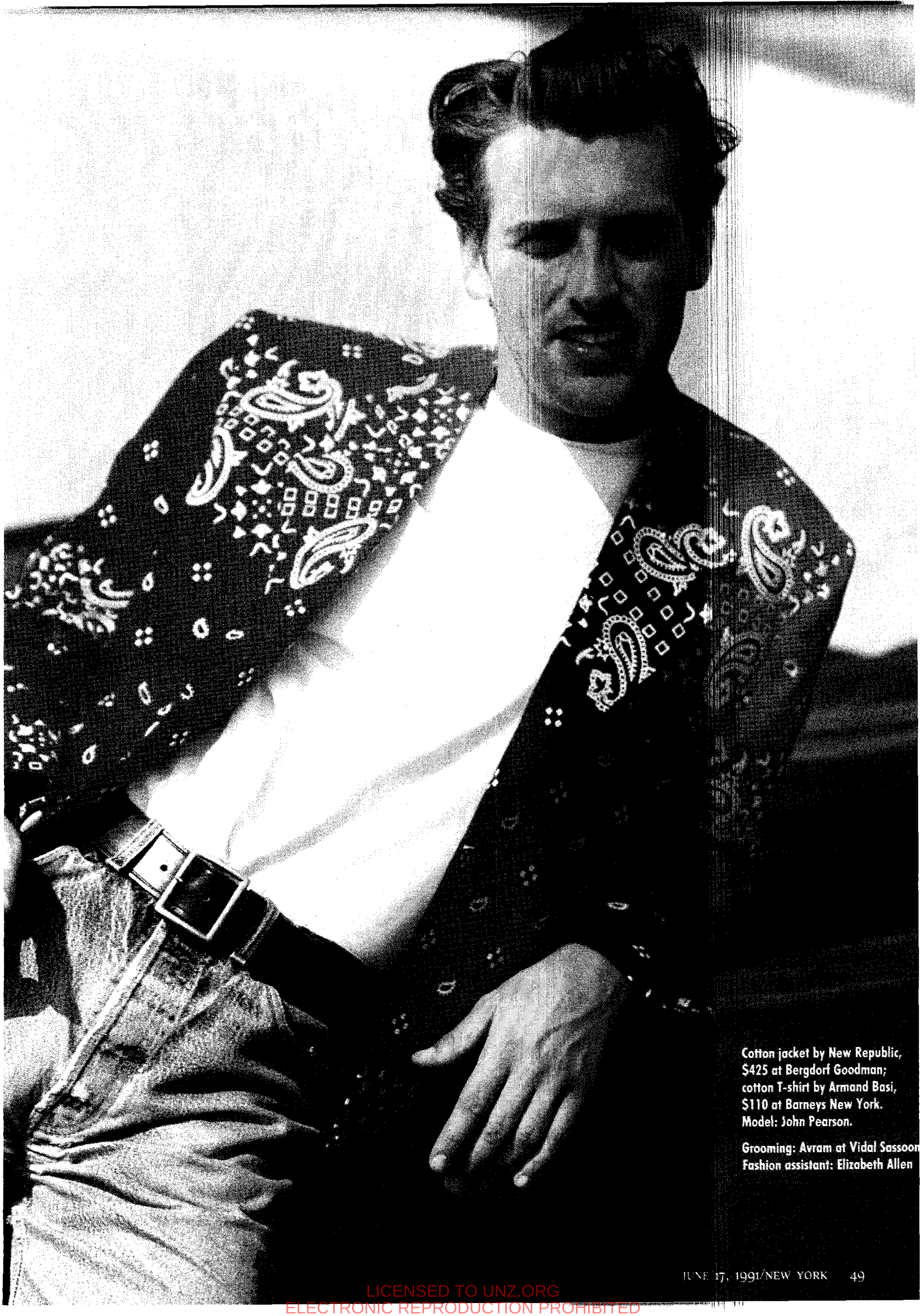
New Jacket City

BY MARTHA BAKER


Silk jacket by Hugo Boss, $645 at Barneys; cotton shirt by Lance Karesh for Basco, $125; and cotton pants by Thorton Bay, $39.50 at Macy's.

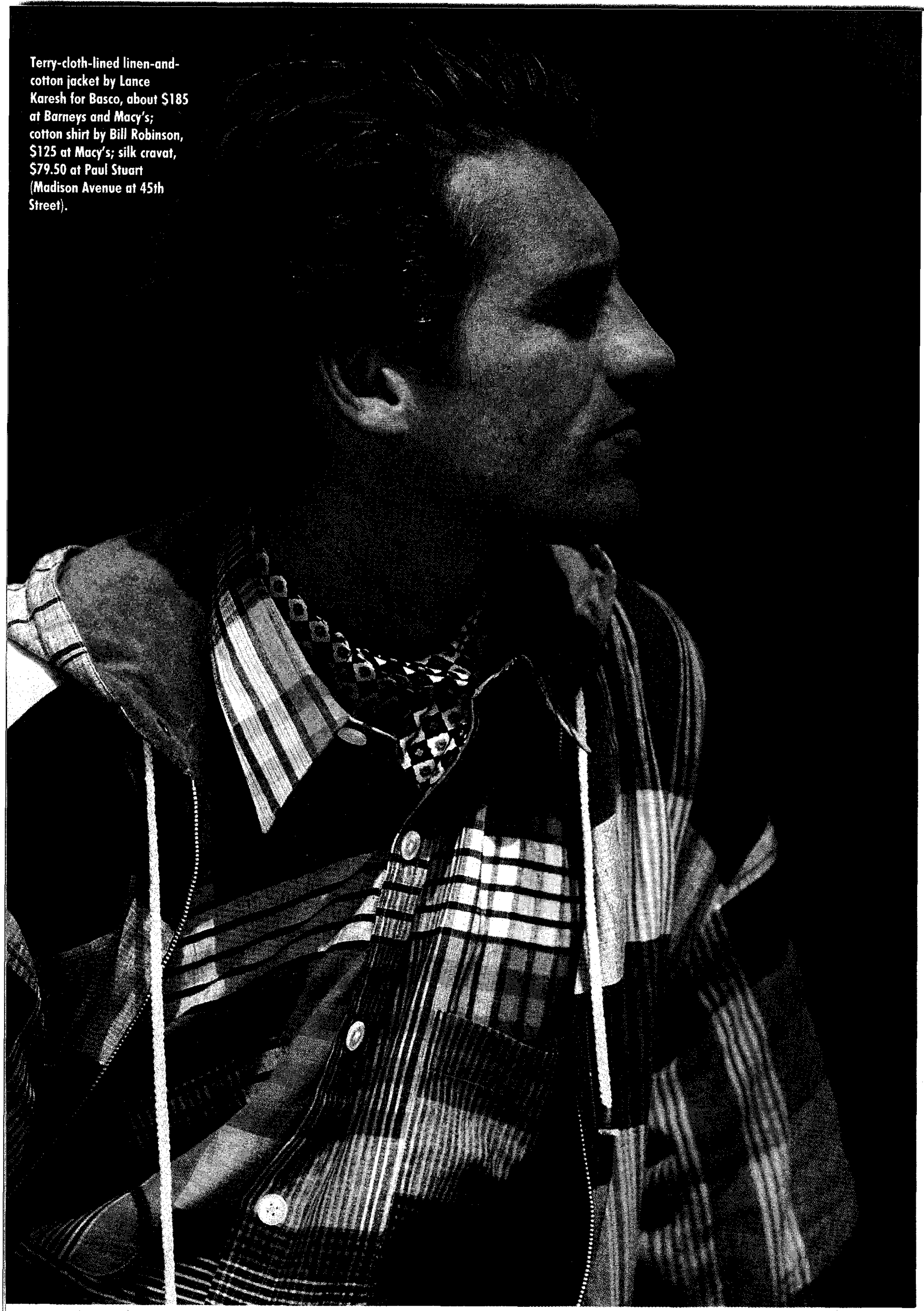
These cool clothes for sweltering summer days have the daring-do to be different. A little designer hanky-panky results in a witty takeoff on the pragmatic bandanna. Hugo Boss's taxicab-yellow blazer could stop traffic . . .

Photographed by
Torkil Gudnason



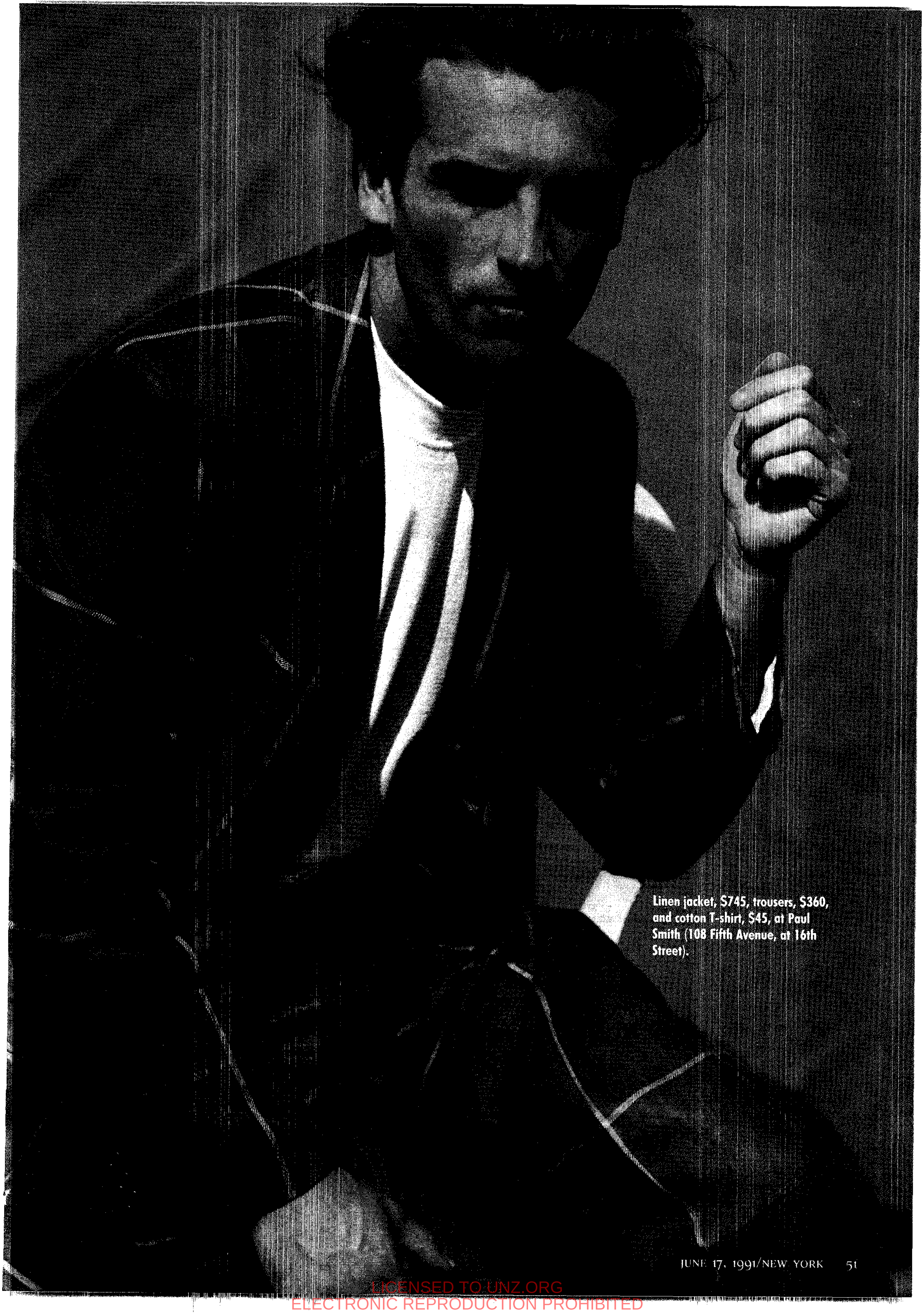
Cotton jacket by New Republic, $425 at Bergdorf Goodman; cotton T-shirt by Armand Basi, $110 at Barneys New York. Model: John Pearson.

Grooming: Avram at Vidal Sassoon
Fashion assistant: Elizabeth Allen



Terry-cloth-lined linen-and-cotton jacket by Lance Karesh for Basco, about $185 at Barneys and Macy's; cotton shirt by Bill Robinson, $125 at Macy's; silk cravat, $79.50 at Paul Stuart (Madison Avenue at 45th Street).

. . . Plaid's the thing . . .



Linen jacket, $745, trousers, $360, and cotton T-shirt, $45, at Paul Smith (108 Fifth Avenue, at 16th Street).

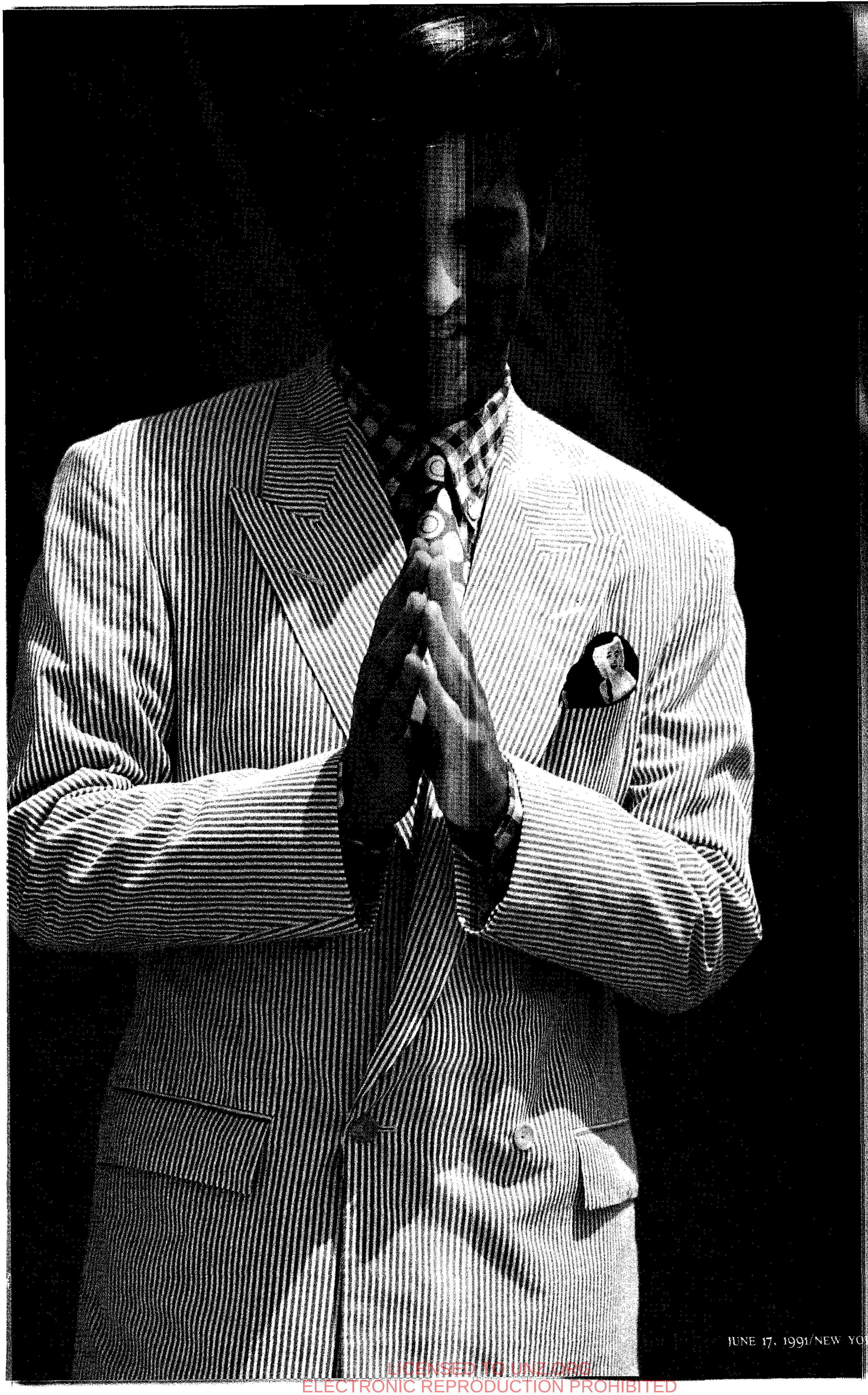
New Jacket City

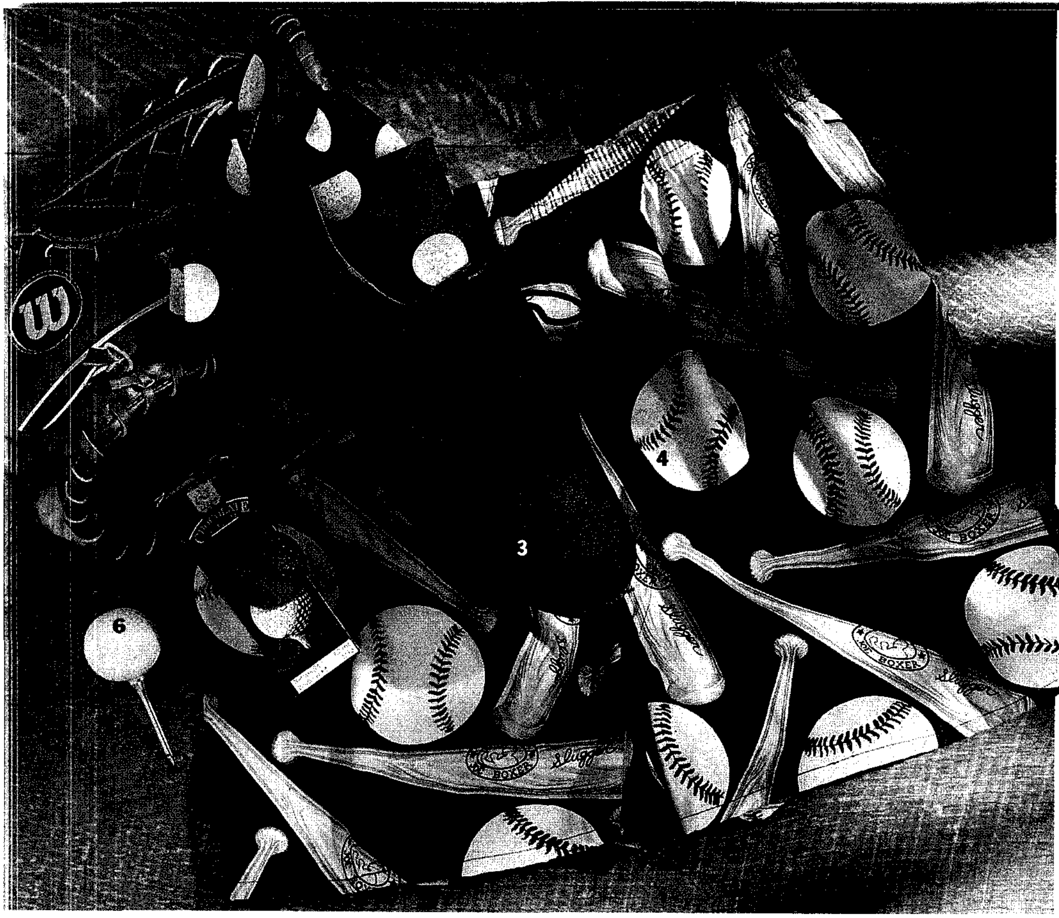
Linen jacket, $465, silk tie, $57.50, and linen-and-silk trousers, $235, at Polo/Ralph Lauren (867 Madison Avenue, at 72nd); cotton-oxford shirt, about $55 at Polo/Ralph Lauren and Macy's; sunglasses by Carrera.

. . . And staid standbys like seersucker and khaki suits are updated with a smarter shirt, a snazzier tie, or a pocket square that's anything but.

Cotton-khaki suit, $352, cotton-chambray shirt, $59.50, and silk bow tie, $38.50, at Paul Stuart; belt by Trafalgar, $55 at Ghurka (41 East 57th Street); loafers, $295, at Polo/Ralph Lauren.

Opposite: Cotton-seersucker suit, $975, cotton shirt, $135, silk tie, $75, and silk pocket square, $75, by Alan Flusser, at Bergdorf's.





A bevy of balls: **1** Wilson cowhide softball glove is $89.95 at Paragon Sporting Goods (867 Broadway, at 18th Street; 255-8036). **2** Bubb silk golf tie is $57.50 at Camouflage. **3** Black Watch golf shoes are $485 at Polo/Ralph Lauren. **4** Joe Boxer cotton "baseball" boxer shorts are $15 on Macy's main floor and Saks Fifth Avenue's second floor. **5** Chocolate golf balls are $9.50 for three at all Godiva Chocolatier stores. **6** Soap golf balls are $4.95 for three at Dot Zero (165 Fifth Avenue, at 22nd Street; 533-8322). **7** Gold-tone golf-tee set (markers and leather holder not shown) is $25 at Fortunoff.

BEST BETS

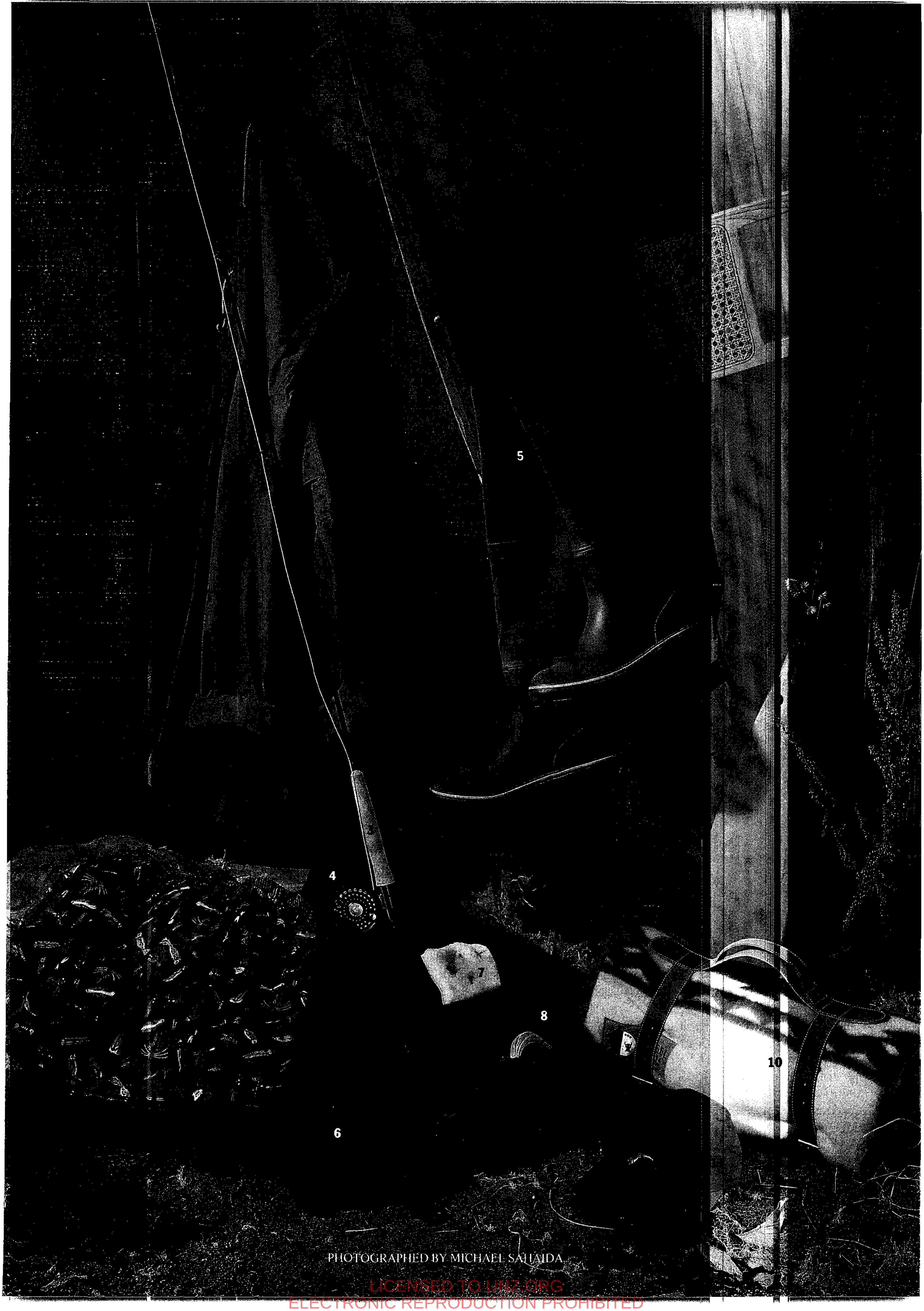
An array of gear to please sporty or sedentary dads on their special day.

Timepieces that do more than tell time: Gordon Walker cotton-blend "watch" socks are $12.50 on Saks Fifth Avenue's second floor. Krieger "lunar" watch is $635 at Fortunoff (681 Fifth Avenue, near 54th Street; 758-6660).

Gone fishin': **1** Calvin Klein nylon boating shell is $150 at Camouflage (141 Eighth Avenue, at 17th Street; 741-9118). **2** Goodnight cotton boxer shorts are $15 on Macy's main floor. **3, 4, & 5** Rocky Mountain Western trout fly rod is $205, Battenkill disc trout reel is $92, and boot-footed neoprene waders are $239 at Orvis New York (355 Madison Avenue, at 45th Street; 697-3133). **6, 7, & 8** Goldeneye Supplex fly-fishing vest is $150, Catskill "picnic basket" flies are $26 for a dozen, and Scientific Anglers/3M Mastery floating line is $39.95 at Urban Angler, Ltd. (118 East 25th Street, third floor; 979-7600). **9** Vintage oar is $75 at Gargoyles, Ltd. (255-0135; by appointment only). **10** Wool picnic blanket in leather harness is $95 on Bloomingdale's lower level. **11** Cotton fishing cap is $32.50 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street; 606-2100).

By
Corky Pollan

Stylist: Don Sagramoso; canoe: courtesy of Judyth Van Amringe.



PHOTOGRAPHED BY MICHAEL SAHAIDA

The Insatiable Critic/Gael Greene

A DOVE AFFAIR

"...The Sign of the Dove is now even more romantic, with mirrors and rosy brick arches, explosions of extraordinary flowers..."

BIRDS OF A FEATHER: *Flocking to taste chef Andy D'Amico's dazzling fare.*

LONG AGO IN A SIMPLER LIFE, BEFORE young American chefs became matinee idols and tycoons, the **Sign of the Dove** had a fling as New York's most overrated restaurant. Not long ago, I heard it deemed the most underrated. In between, it was quite adequately berated. Oh, how one longed to love the Dove. It was so beautiful, so unabashedly sentimental and romantic. I remember discreet light bulbs inside colored bunches of glass grapes dangling from on high as the two of us shifted garden chairs to avoid a steady drip in a heavy rain.

But one day, after transforming an unloved Austrian ski hut into Arizona 206 and a brash kid from the Bronx into the hottest jalapeño in town, the Santo clan took another look at their flagship. Adviser Clark Wolf was hired to revamp the Dove. Whom to credit? Chef, consultant, decorator, a devotion of Santos? I imagine there are stolid common folk, loyal through the evolution, who still come to mark the anniversaries over a veal chop. But for cuisinary snobs and postgraduate sensualists, the Sign of the Dove is suddenly home.

Two giant bronze weimaraners now guard the door. The grapes have been banished. The house is even more romantic, with mirrors and rosy brick arches, explosions of extraordinary flowers, a different fanciful service plate in every room. At full tilt, the main rooms can be noisy, but the low-ceiling smoking annex with its ruffled Victorian lamp shades is even noisier.

The bar has lured two generations of savvy Don Juans and amorous duos. Now it draws persnickety eaters for its wonderful bar food. Eager to tempt the neighborhood's spontaneous drop-ins beyond the bar to the dining room, the Santo team dropped its dress code, replaced the high-priced prix fixe with laissez-faire à la carte, and watched chef Andy D'Amico's dazzle delight the growing crush.

Tonight, my glamorous but farsighted escort waves the blur of menu away and asks if the chef can do a special tasting—not the four-course $52.50 prix fixe that's offered but five courses. "Whatever he pleases, and what red wine do you recommend?" Vanity's bonfires provoke a luscious Gigondas ($32) and a parade of spectaculars: meticulously grilled shrimp with couscous and squash in a spicy fish broth. Ravioli of rabbit with fava beans in a complex bath of mushroom, demi-glace, and truffle oil. And what could be the ultimate tuna, seared rare with an intricate crust of peppers and coarse salt, set in a fragrant puddle of ginger, shiitake essence, garlic, soy, and sesame. Crisp quail with strings of daikon and carrot in an exotic brine, on ginger vinaigrette swirled with coriander and chili oils. After such amazing alchemy, sweetbreads with a noodle pancake is an anticlimax.

After this stunning high, any lunch a few days later might seem mundane. And, in fact, this one is. Is the chef himself out to lunch? Only a rather salty oyster-and-corn pan roast and superb minestrone of macaroni and peas with prosciutto, chard, and Parmesan are pleasing. But another dinner that weekend confirms the joys of the Dove's renaissance. Perhaps the kitchen is a bit slow. (A critic in the house can stop time.) The better to sample five splendid breads from the Santos' own bakery, Ecce Panis, three doors uptown.

Now the Thai flavors that graced the quail set off crisp soft-shell crab. Lobster and oysters float in sea-scented cream. The sweetness of aristocratic scallops plays against bitter broccoli rabe on a pool of Indian perfumes. D'Amico, in his ninth year here (sixth in charge), never lets his creative leaps deter the meat-and-potatoes crowd. Yes, there are a pair of pumpkin pancakes and chutney with the duck, but the bird itself is recognizable . . . charred and meaty. And the goodies inside a balloon of cabbage (sausage, bulgur, pine nuts, raisins, and peppers) need not distract from tender pink loin of lamb.

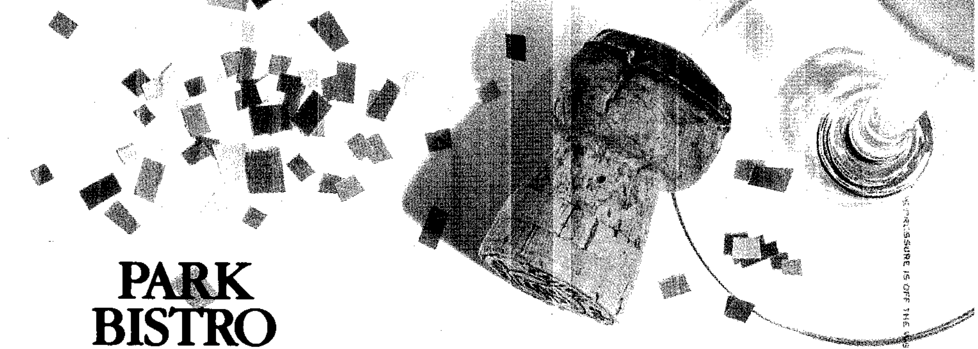
Even without couturier water ($6) and with a more modest bottle of wine, three courses can easily cost $140 for two, everything included. But the right dessert can blur the impact of the bill. Paula Oland, the drive behind Ecce Panis, creates the sweets here. A lusty rhubarb tart with streusel sticks crossed atop strawberry-swirl ice cream is my favorite. Segments of lime and tangy mango-lime sherbet temper the sugary attack of macadamia-nut baklava. And the sublime lemon ice cream is reason enough to order the blueberry strudel.

Adolescence is a time to be flighty and shallow. I forgive myself. I forgive the Sign of the Dove. At 29 (in September), it's looking adventurous and great.

The Sign of the Dove, 1110 Third Avenue, at 65th Street (861-8080). Lunch, Tuesday through Friday noon to 2:30 p.m.; brunch, Saturdays and Sundays 11:45 a.m. to 2:15 p.m.; dinner, Monday through Friday and Sundays 6 to 11 p.m., Saturdays 5:30 to 11 p.m. A.E., C.B., D.C., M.C., V.

Photograph by Peter Freed.

GIVE ME 'TIL THIS EVENING I'LL FIND SOMETHING TO CELEBRATE



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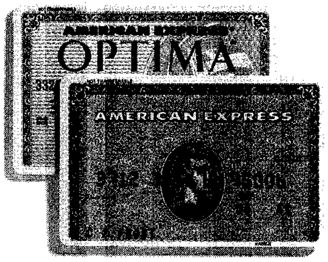

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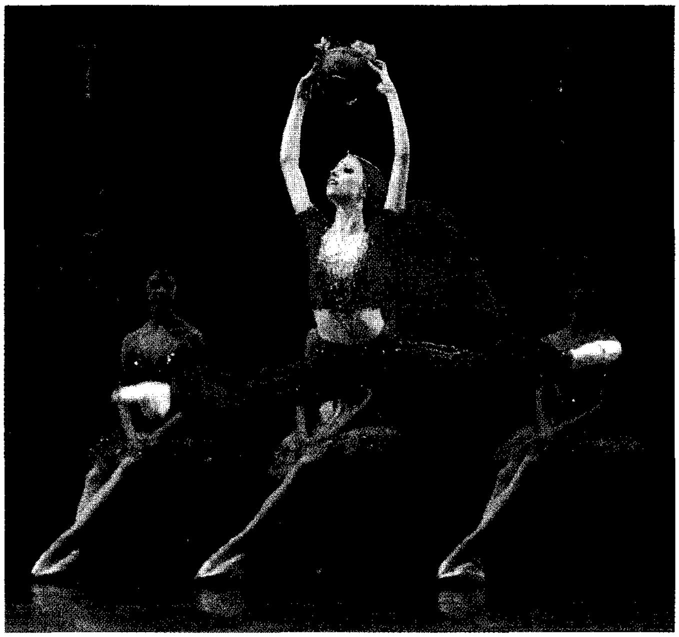
WOMEN'S WORK

"...ABT's female principals continue to grow without ever evolving into that magical creature worthy of the title *ballerina*..."

GIVEN THE THUDDINGLY PREDICTABLE REPertory of **American Ballet Theatre**'s current season at the Met, interest has focused more intently than ever on the dancers. Once again, the failure of the company to produce a homegrown ballerina is apparent, and the Amanda McKerrow conundrum continues unresolved. McKerrow, the closest thing to greatness ABT has to offer, is a sublime dancer, the embodiment of abstract perfection in the academic technique. She's like a piece of classical sculpture whose clear, harmonic contours remain undisturbed when set in motion. The purity of her technique is angelic, yet she remains an artist who is frustratingly incomplete and unsatisfying.



ANGEL FEET: *Amanda McKerrow in* La Bayadère.

In the past several years, ABT has made a heroic effort to turn McKerrow into the equivalent of a Fonteyn or a Kirkland—the kind of artist who alters your life through her performance. One aspect of the attempt has been to cast her against type. Unfortunately, her "characters" are no more than composites of unconvincing stock gestures. Last year, her effort to be lowdown and sluttish in the apache section of Twyla Tharp's *Nine Sinatra Songs* was simply embarrassing. This year, the company tried to offset the cool gravity of her dancing by assigning her Swanilda in its farcical rendition of *Coppélia.* Aiming to be lighthearted and pert (hair in bangs and all that), she came off as a *Father Knows Best* preteen, completely missing the vivacious mischief and the female cunning pertinent to the role. She made a tour de force of the doll dance, exaggerating its teetering mechanics so as to suggest the pathetic physical and, if you will, spiritual life of a windup toy, confined to its hideously restricted range of activity. On the other hand, she was so lacking in sensual appeal, she seemed to be Coppélius's goddaughter rather than the image of his heart's desire.

Actually, McKerrow is the least sensuous first-class dancer I've ever seen; compared with her, the late Erik Bruhn was positively Dionysian. In *Don Quixote,* where, as Kitri, she needs to be a wild Spanish beauty, everything native to her works against her: her adamantly correct technique; her plain, expressionless face and pale coloring; her refusal or inability to enjoy flamboyance, as if it were some mortal sin. When she tackles those grands jetés in which the Bolshoi's Maya Plisetskaya—a scarlet-and-purple artist if ever there was one—used to kick the back of her head, she's got the technique, all right, but not the equally important blood lust. Of course, in the vision scene of the same ballet, where her job is to represent incorporeal perfection, she's sheer Heaven.

Meanwhile, her mentors have also labored to infuse her abstract roles with some soul, to turn that exquisitely shaped dancing—as Nikiya in the pellucid "Kingdom of the Shades" scene of *Bayadère* or as the prima ballerina of Ashton's *Birthday Offering,* for example—into a metaphor for human virtues, making its purity somehow transcendent. Coaches of several worthy dance aesthetics—the Russian, the English, the American—have been lovingly and painstakingly applied to her case, to little avail. She seems a willing pupil, and she has learned, but only superficially—for example, in the Ashton, dutifully trying to create the illusion of ardent lyricism through a more fluid, expansive articulation of her head, neck, arms, and upper chest. In the end, these improvements are not deeply convincing because they're so obviously acquired by rote. The simple passage of time and extensive stage experience have helped somewhat, giving her a degree of mellowness and authority. These days, she looks less like an ingenuous schoolgirl, but still she has little awareness of and confidence in herself as a being—body and soul fused—worth putting on display.

One avenue that, as far as I can tell, has not been explored is that of music. McKerrow doesn't tackle choreography musically. It's not that she's unmusical, exactly, but that music doesn't appear to be the impetus for what she does. (Assuming this to be true, her plasticity is all the more remarkable.) But perhaps the ability to let motion spring from music and find its continuity there is inborn, not accessible through instruction.

If, with all the application of ordinary remedies, the vacancy apparent in McKerrow's performance hasn't been filled, the time may have come for the ballet masters to work from the inside out, defining with McKerrow the kind of dancer she really is (instead of trying to make her what she clearly isn't) and developing that to its full capacity. The big, ominous question, though, is What if there is no inside?

Among ABT's other prominent female principals, Susan Jaffe and Cynthia Harvey continue to grow in accomplishment without ever evolving into that magical, elusive creature worthy of the title *ballerina.* While they perform wonders in this or that passage, the quality isn't sustained or soul-stirring. However, Alessandra Ferri burst on the scene mid-season with a new security and sharpness of technique that, coupled with the uncanny fluency and personal magnetism she's always had, may make a ballerina of her yet.

To add a much-needed piquancy to the

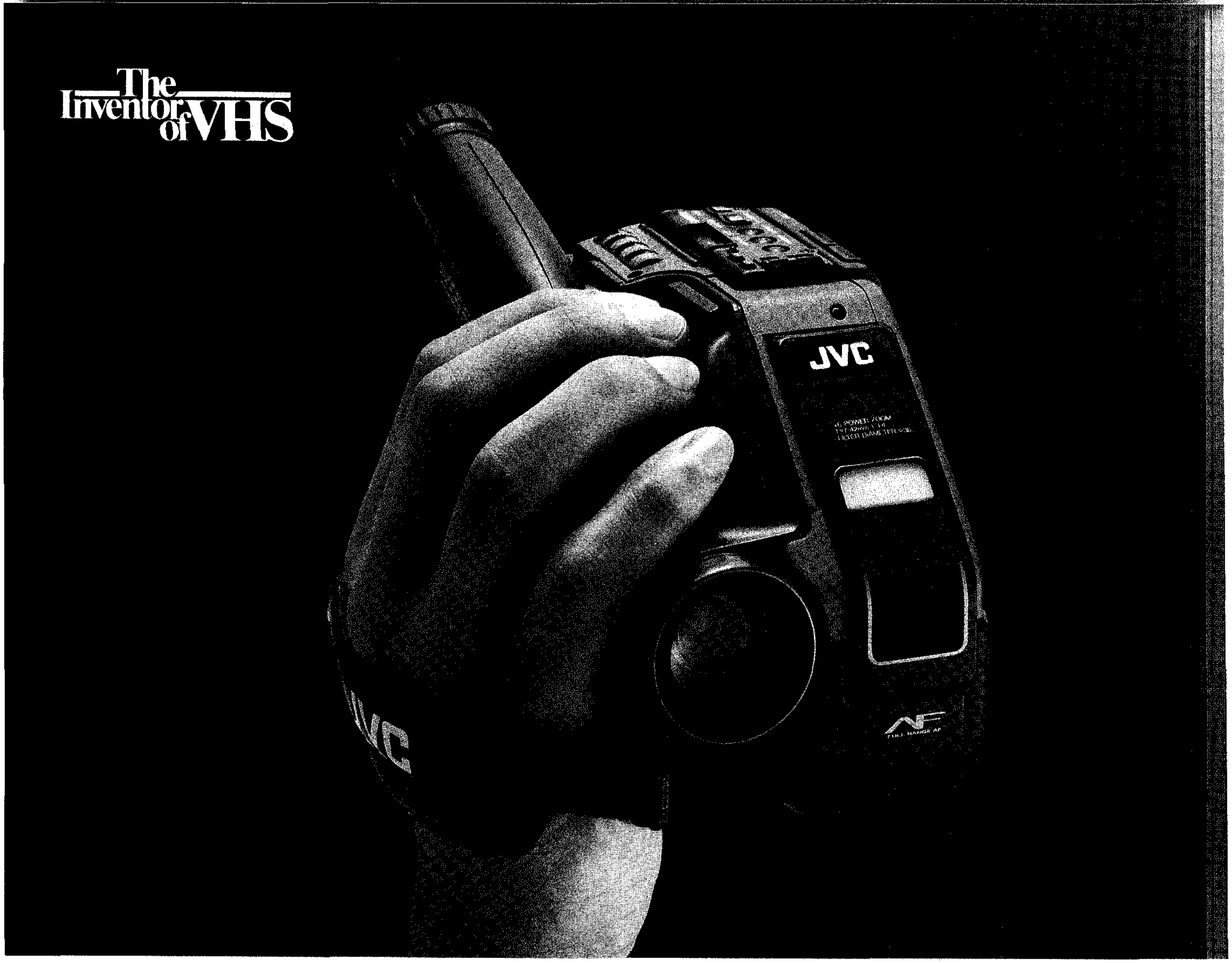
(Continued on page 75)

Photograph by MIRA.

OFFICIAL PROGRAM

1 9 SUMMER 9 1

JVC jazz festival



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1991 JVC JAZZ FESTIVAL

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SARAH VAUGHAN

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PHOTO GALLERY

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NEW ORLEANS SOUND

14
DEXTER GORDON

nearly a century after the first notes of a new music were sounded, a jazz renaissance is being heralded by a generation of gifted young musicians attracting listeners raised on rock and roll.

"The Marsalis brothers, Harry Connick Jr., and the rest are looking back to the traditions of jazz for inspiration and creating exciting music of their own," says George Wein, founder of the Newport (now JVC) Jazz Festival and president of Festival Productions, which brings the series to New York for the 20th year June 21–29 and across the country throughout the summer. *See page 5 for the full schedule.*

As a result, says Wein, "I think we're going to have a jazz explosion like we had in the Fifties." Indeed, jazz is being appreciated by a wide audience once again, in CD reissues of classic recordings, in new and restored films, and in live performances in cabarets, clubs, and halls. *A portfolio of rare archival photographs from the Francis Wolff Blue Note collection appears on page 8.*

To enshrine the music among the world's other cultural treasures, last January Lincoln Center announced the creation of a jazz department. With a projected annual budget of $1 million, the department will establish a jazz archive, produce concerts, screen films, and hold lectures and educational programs for children and adults.

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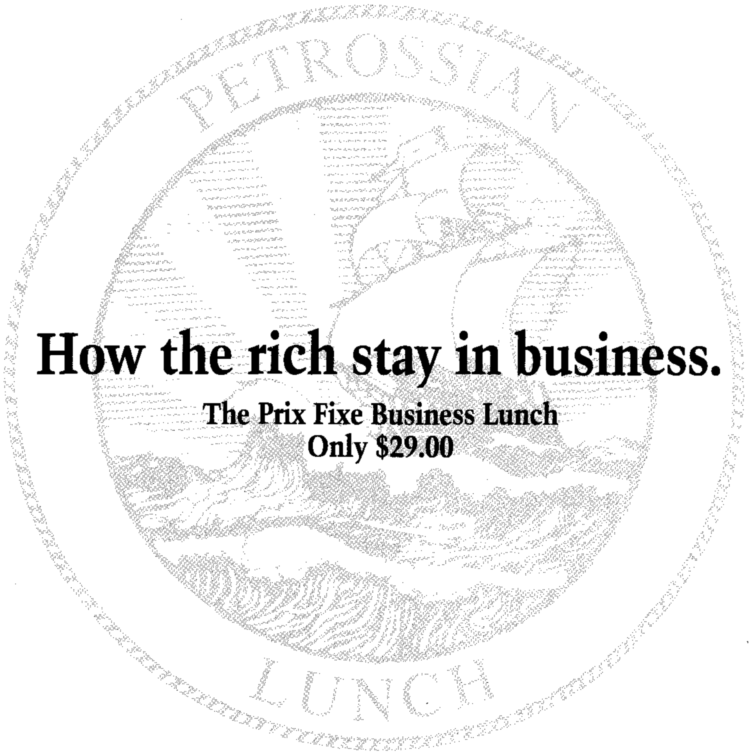

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festival

"Jazz will always be with us," says Wein, "the way great opera and great classical music will always be with us." *Ellis Marsalis writes about the enduring legacy of New Orleans jazz on page 10.*

The JVC Jazz Festival has helped keep jazz with us throughout the years, bringing legends and rising stars to audiences from Newport, Rhode Island (where the festival began in 1954), to Chicago, Atlanta, Houston, Los Angeles, and Concord, California (the cities on this year's tour).

"We feel it's our privilege to continue to present great artists—whether it's Dizzy or Miles or Ella or whoever," says Wein. "It was an honor to present the last concert of Sarah Vaughan."

"Friends of Sassy," a program dedicated to the late singer, will be held Tuesday, June 25 at Carnegie Hall. It features Billy Eckstine and Roberta Flack, among others. A tribute to saxophonist and film actor Dexter Gordon, produced by Maxine Gordon, is set for Friday, June 28 at Avery Fisher Hall. *Written tributes to Vaughan and Gordon follow on pages 6 and 14, respectively.*

Other New York highlights include performances by Mel Tormé, Ornette Coleman, and Ray Charles, who is appearing for the 15th year; Tito Puente and Celia Cruz; a Miles Davis/B.B. King double bill, and salutes to Doc Cheatham and Marian McPartland. These jazz beacons are being surrounded by new lights, such as Wynton Marsalis and Jazz Futures (with Roy Hargrove, Mark Whitfield, and Marlon Jordan).

To provide further historical context, a jazz-film series runs in New York June 21 through July 11, at Film Forum (212-727-8112). The 40-film program includes features, shorts, and special compilations. The Manhattan School of Music (212-749-2802 ext. 524) and the New School (212-741-5690) present lecture and performance programs, and the Municipal Art Society (212-935-3960) offers a "Big Apple Jazz" historical walking tour Sunday, June 23.

Highlights on the national tour include the Neville Brothers, Michael Franks, and Yellowjackets in Houston and Atlanta; the GRP All-Stars in Chicago; and Etta James and John Lee Hooker in Newport. Miles Davis headlines the shows in Los Angeles (with Yellowjackets and David Benoit) and Concord, California (with Spyro Gyra).

"We're very proud of the fact that the festival is in its 37th year. But it's still a challenge," concludes Wein, who occasionally plays piano with his Newport All Stars. "We're still trying to do things differently and be creative"—in the spirit of jazz itself.

—Allan Horing

SUMMER 1991 SCHEDULE OF EVENTS

SATURDAY JUNE 8

HOUSTON

Cynthia Woods Mitchell Pavilion, 5 P.M.
WYNTON MARSALIS, MICHAEL FRANKS, YELLOWJACKETS, NEVILLE BROTHERS, TAKE 6, JAZZ FUTURES with ROY HARGROVE, MARLON JORDON, MARK WHITFIELD, BENNY GREEN, CHRISTIAN McBRIDE, CARL ALLEN, TIM WARFIELD, and ANTONIO HART

SATURDAY JUNE 15

ATLANTA

Lakewood Amphitheatre, 6:30 P.M.
WYNTON MARSALIS, MICHAEL FRANKS, YELLOWJACKETS, NEVILLE BROTHERS, JAZZ FUTURES (see June 8)

FRIDAY JUNE 21

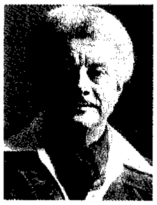
NEW YORK CITY

Weill Recital Hall (formerly Carnegie Recital Hall), 5 P.M.
RALPH SUTTON: SOLO PIANO

Avery Fisher Hall, 7 P.M. and 11 P.M.
MILES DAVIS and B.B. KING

Carnegie Hall, 8 P.M.
AN EVENING WITH MEL TORMÉ

SATURDAY JUNE 22



Waterloo Village, Stanhope, NJ
1 P.M. to 6 P.M.
PIANO SPECTACULAR with NEVILLE DICKIE, DICK HYMAN, and OTHERS

Weill Recital Hall, 5:30 P.M.
GEOFF KEEZER: SOLO PIANO

Carnegie Hall, 8 P.M.
TITO PUENTE, CELIA CRUZ, and MICHEL CAMILO QUINTET

Avery Fisher Hall, 8 P.M.
WYNTON MARSALIS, JAZZ FUTURES with ROY HARGROVE, MARLON JORDAN, MARK WHITFIELD, BENNY GREEN, CHRISTIAN McBRIDE, CARL ALLEN, TIM WARFIELD, and ANTONIO HART

The Ritz, 10 P.M.
JAZZ AND BLUES JAM: BOBBY "BLUE" BLAND with KENNY GARRETT, JIMMY McGRIFF with WINARD and PHILLIP HARPER, and ELVIN BISHOP with ARTHUR BLYTHE

SUNDAY JUNE 23

Waterloo Village, Stanhope, NJ
Noon to 6 P.M.
NEW JERSEY JAZZ SOCIETY'S JAZZ PICNIC

Damrosch Park, Lincoln Center
2 P.M. to 7 P.M., Free
THE JVC LINCOLN CENTER JAZZ FESTIVAL with ARTHUR BLYTHE QUARTET, DAVID MURRAY TRIO, STEVE LACY SEXTET, DONALD HARRISON QUINTET, and MICROSCOPIC SEPTET

Weill Recital Hall, 5:30
JOANNE BRACKEEN: SOLO PIANO

Carnegie Hall, 8 P.M.
BOBBY SHORT'S NEW YORK, NEW YORK with BOBBY SHORT, MARGARET WHITING, RUTH BROWN, DICK HYMAN, and OTHERS

MONDAY JUNE 24

Weill Recital Hall, 5 P.M.
NEILS LAN DOKY: SOLO PIANO

Town Hall, 8 P.M.
86 AND STILL BLOWING STRONG: A SALUTE TO DOC CHEATHAM with DOC CHEATHAM, DIZZY GILLESPIE, WYNTON MARSALIS, JON FADDIS, HARRY "SWEETS" EDISON, and OTHERS

Equitable Auditorium, 8 P.M.
NEW ORLEANS TO CHICAGO: JELLY ROLL TO LOUIS ARMSTRONG with THE NEW BLACK EAGLE JAZZ BAND and TOMMY SANCTON'S NEW ORLEANS ALL-STARS featuring DANNY BARKER

TUESDAY JUNE 25

Weill Recital Hall, 5 P.M.
SAMMY PRICE: SOLO PIANO

Carnegie Hall, 8 P.M.
FRIENDS OF SASSY: A TRIBUTE TO SARAH VAUGHAN with BILLY ECKSTINE, ROBERTA FLACK, DIZZY GILLESPIE, CARMEN McRAE, and OTHERS

Equitable Auditorium, 8 P.M.
TERENCE BLANCHARD QUINTET and MARK WHITFIELD TRIO

WEDNESDAY JUNE 26

Weill Recital Hall, 5 P.M.
ELLIS LARKINS: SOLO PIANO

World Financial Center Plaza, 6:30 P.M., Free
TUCK & PATTI

Avery Fisher Hall, 8 P.M.
A CELEBRATION OF MARIAN McPARTLAND'S "PIANO JAZZ" with MARIAN McPARTLAND, DAVE BRUBECK TRIO, and OTHERS

Equitable Auditorium, 8 P.M.
SWING: 40 AND YOUNGER

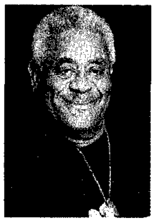
THURSDAY JUNE 27

Weill Recital Hall, 5 P.M.
JIMMY ROWLES: SOLO PIANO

Carnegie Hall, 8 P.M.
ELLA FITZGERALD

Equitable Auditorium, 8 P.M.
BEBOP: 40 AND YOUNGER

FRIDAY JUNE 28



Weill Recital Hall, 5 P.M.
BARRY HARRIS: SOLO PIANO

Beacon Theater, 7 P.M. and 11 P.M.
SPYRO GYRA and BOB JAMES

Carnegie Hall, 8 P.M.
JAZZMOBILE SALUTES GEORGE BUTLER with NANCY WILSON, JOE WILLIAMS, and JIMMY SMITH

Avery Fisher Hall, 8 P.M.
ONE FOR DEXTER: WORLD PREMIERE OF BEBOP CARAVAN with DIZZY GILLESPIE, SLIDE HAMPTON, and OTHER GUESTS

Equitable Auditorium, 8 P.M.
ROY HAYNES GROUP and ROY HARGROVE QUINTET

SATURDAY JUNE 29

Avery Fisher Hall, 7 P.M. and 11 P.M.
RAY CHARLES SHOW '91 and REGINA BELLE

Carnegie Hall, 8 P.M.
ORNETTE COLEMAN and PRIME TIME

Beacon Theater, 8 P.M.
GRP ALL-STARS and TANIA MARIA

Saratoga Springs, New York
Performing Arts Center
Noon to Midnight
NEWPORT JAZZ AT SARATOGA: DAVID SANBORN, NEVILLE BROTHERS, SYPRO GYRA, TAKE 6, DAVE BRUBECK, JOHN McLAUGHLIN TRIO, and OTHERS

SUNDAY JUNE 30

Saratoga Springs, New York
Saratoga Performing Arts Center,
Noon to Midnight
NEWPORT JAZZ AT SARATOGA: RAY CHARLES SHOW '91, REGINA BELLE, CARMEN McRAE, BOB JAMES, DIRTY DOZEN BRASS BAND, JAZZ FUTURES (see June 8), and OTHERS

WEDNESDAY JULY 10

CHICAGO

Poplar Creek Music Theater, 8 P.M.
GRP ALL-STARS with LEE RITENOUR, DAVID BENOIT, DAVE VALENTIN, DON GRUSIN, ERNIE WATTS, ABRAHAM LABORIEL, and GARY NOVAK

FRIDAY AUGUST 16

NEWPORT, RI

Newport Casino, 8 P.M.
TONY BENNETT

SATURDAY AUGUST 17

Fort Adams State Park, Noon
B.B. KING, ETTA JAMES, JOHN LEE HOOKER, DR. JOHN, JOHN MAYALL

SUNDAY AUGUST 18

Fort Adams State Park, Noon
RAY CHARLES SHOW '91, LOU RAWLS, DAVE BRUBECK, MICHEL CAMILO, JAZZ FUTURES (see June 8)

SATURDAY AUGUST 24

CONCORD, CA

Concord Pavilion, 2 P.M.
MILES DAVIS, SPYRO GYRA, YELLOWJACKETS, STRUNZ & FARAH, and PETE ESCOVEDO

SUNDAY AUGUST 25

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by Stuart Troup

SARAH VAUGHAN

1924–1990

1950 HERMAN LEONARD

> **to the generation of Bird and Dizzy, she was the first singer of note to understand bebop.**

The jazz world called her its own, but Sarah Vaughan transcended category in talent and appeal. She shaded evergreens with baroque filigree, restored integrity to the performance of the great American popular song, tackled gospel, and improvised on everything with beguiling ease.

"Why do they call me a jazz singer?" she asked often. "I'm just a singer."

"Just a singer" she was not. Sarah was an inimitable voice for 45 years, until her death in April 1990; a thoroughly respected member of the jazz elite who—like Billie, Dizzy, Ella, Duke, and Oscar—became known internationally by her first name. But Sarah's pitch-pure richness—husky and lush in the low and middle registers, and ranging from wispy vibrato to operatic breadth and power in the upper reaches—brought her a mass appeal that few other jazz performers have attained.

Sarah's voice was simply voluptuous. It was so well-endowed with timbre, pitch, articulation, and dynamic abilities, in fact, that she sometimes seemed more interested in the melodic moves she could make than in the words she was singing. But her often-acrobatic improvisations were uncanny, and her melodic departures were rarely less exciting than the composer's original. The coda she appended to "Send in the Clowns" became an aria, and her arpeggiated, sometimes baroque passages made hymns of "My Funny Valentine," "Sophisticated Lady," and "In a Sentimental Mood."

To Charlie Parker, Dizzy Gillespie, and other members of the emerging vanguard of the mid-1940s (who referred to her as Sassy), she was the first singer of note to understand the bebop movement. "She was right there with Bird and Dizzy," recalls piano master Tommy Flanagan. "She was the perfect complement to the instrumentalists, just as technical as they were."

When her recordings became more noticeably commercial in the 1960s, some purists felt that she had left the jazz world. But, as musicologist Dan Morgenstern has noted, "Sarah Vaughan's artistry was undeniable, and eventually she returned to a jazz-oriented format. In addition, an earlier tendency toward coyness was transcended, without loss of the playful element that made her work so enjoyable."

Her husky trademark sound, along with the rhythmic and harmonic senses, were with her from the start, when Billy Eckstine and Budd Johnson heard her in 1942 at Apollo Theatre amateur night and Eckstine later persuaded Earl (Fatha) Hines to hire her. She shared singing duties with Eckstine, and appeared to share the piano chores with Hines.

"But frankly," she told me a few years ago, "Fatha didn't let me play nothin'. At the piano, I was just window dressing."

Sarah's piano chops, although rarely displayed, were nonetheless formidable. Drummer Roy Haynes, who worked with her from 1953 to 1958, recalls: "After I first joined her, we went to an engagement in Philadelphia and the piano player didn't show. It was just me and Sarah. And she played great. Playing with her was like playing with Lester Young and Charlie Parker. Every night was different. I played with Billie [Holiday] for a short while and with Ella. But Sarah was the icing on the cake."

Whenever she performed at the Westbury Music Fair, Sarah was a frequent late-night visitor at Sonny's Place, the jazz oasis in Seaford, Long Island. She never sang there, but more than once I heard her sit in at the piano, between sets, laying out innovative passages with the same ease that made her a singing phenomenon.

Her vocal designs seemed ageless, but there were complaints during her last decade that her material had gotten long in the tooth. The quarrel wasn't with evergreens, but with repetition. Her engagements were laced with songs she had long overworked—among them "East of the Sun," "My Funny Valentine," and "Send in the Clowns." But the last had become her encore signature and, as she put it, "Only a fool would have stopped singing a song that most of her admirers had come out to hear."

Sarah's voice seemed to broaden and deepen with age. Two years ago, when she was 65, she displayed strengths that weren't apparent in her recordings of the 1950s, giving stunning emotional shapes through artful manipulation of her vibrato. She often made detours from a composer's original intentions, but her departures provided exciting contours the composer might have prayed for.

"I'm just a singer," Sarah had complained, protesting a bit too much about the jazz label. True, with her voice she could have sung anything, but it was jazz that allowed her invention to fully unfold. ◆

Stuart Troup has been a newspaperman for 35 years and is a former columnist for 'Newsday.' With Woody Herman, he coauthored 'The Woodchopper's Ball' (E.P. Dutton), the bandleader's life story.

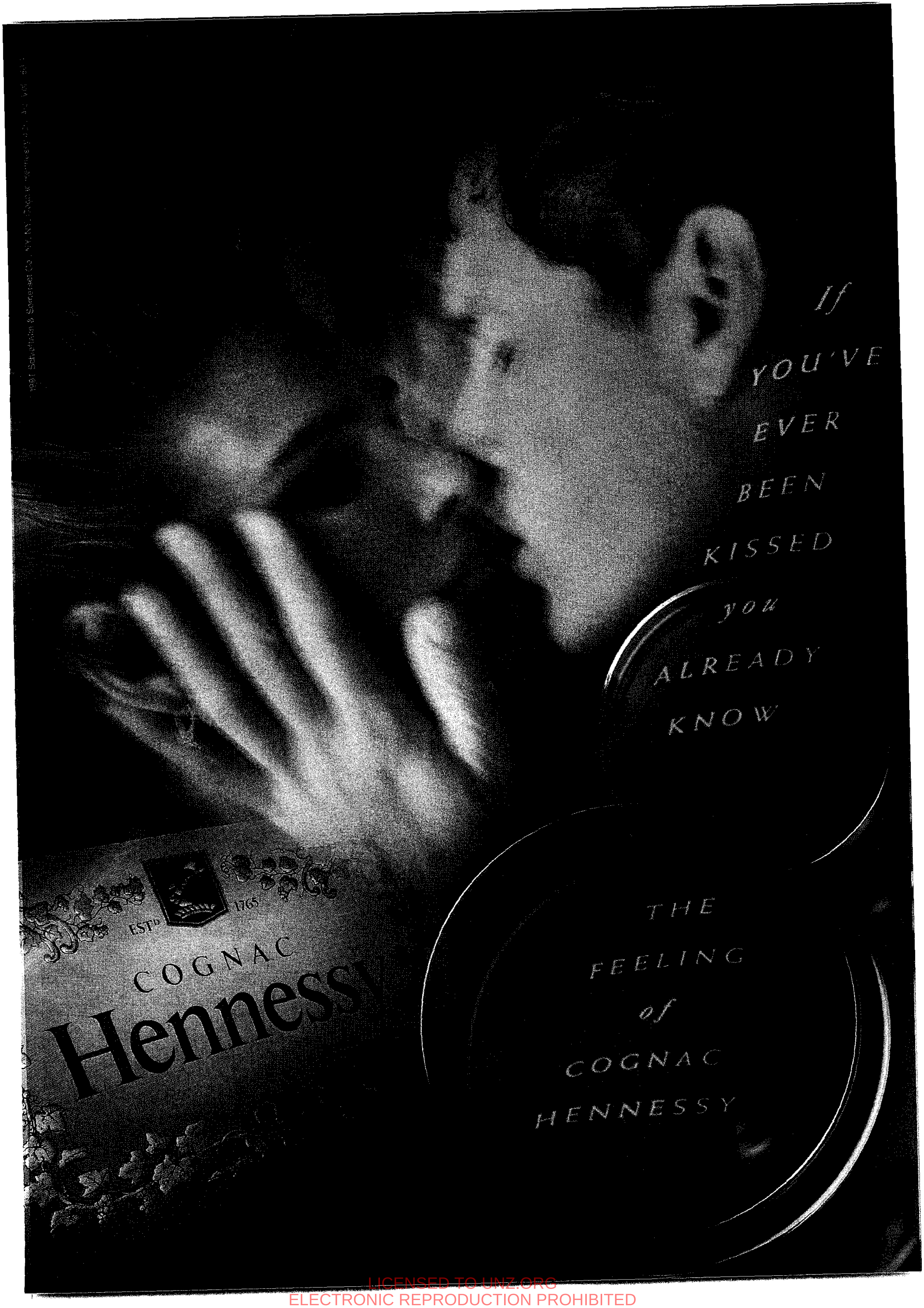
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PHOTO GALLERY

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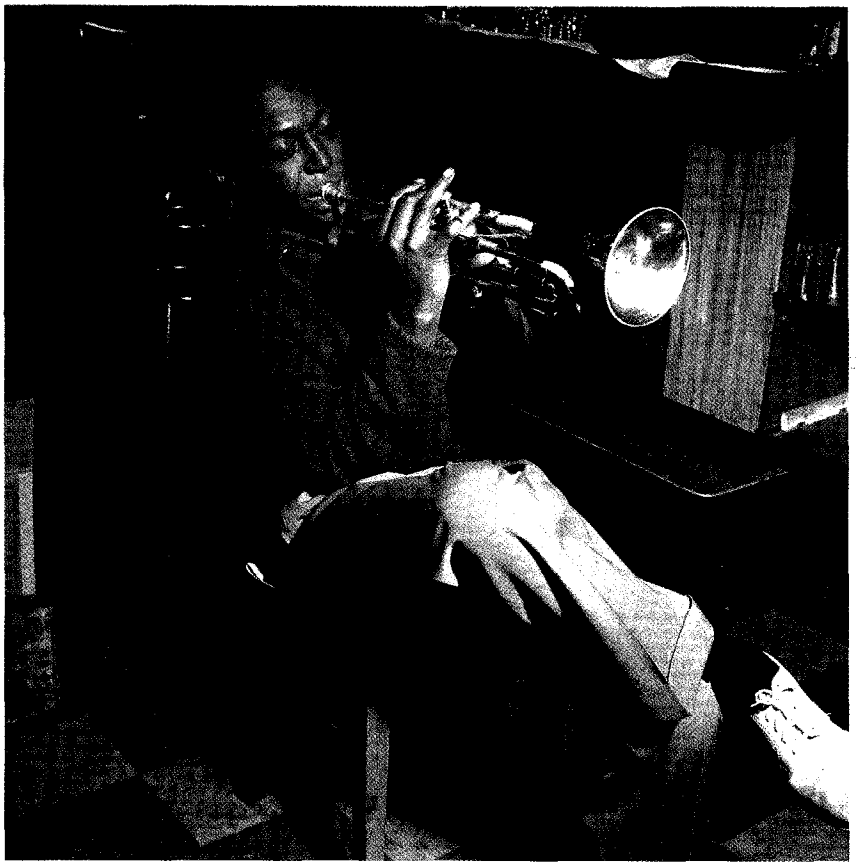
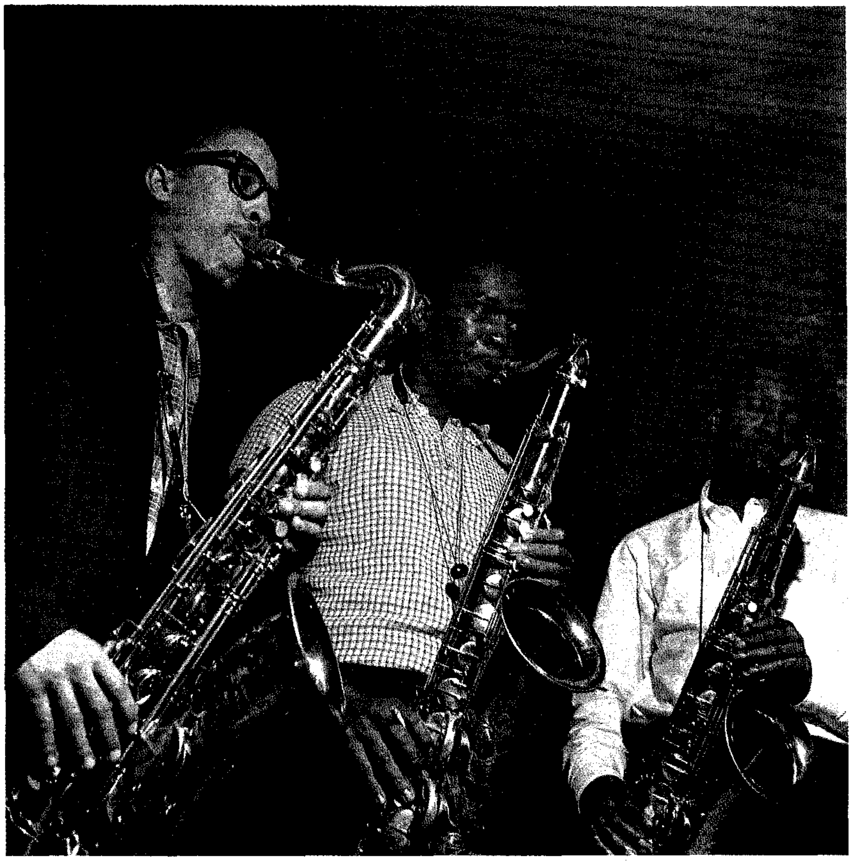
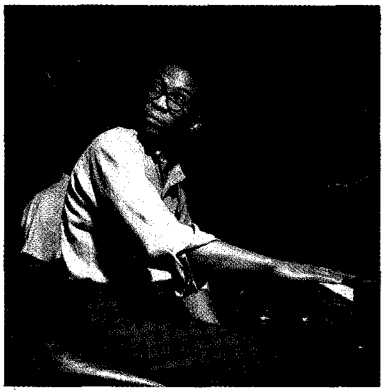
The photographs on this page are part of a vast collection of previously unpublished works by the late Francis Wolff, who documented decades of jazz history between 1941 and 1967 for Blue Note Records. To publish and exhibit this cultural treasure, Mosaic Editions has been formed. For more information, write to Charlie Lourie and Michael Cuscuna, publishers, Mosaic Editions, 35 Melrose Place, Stamford, Connecticut 06902.



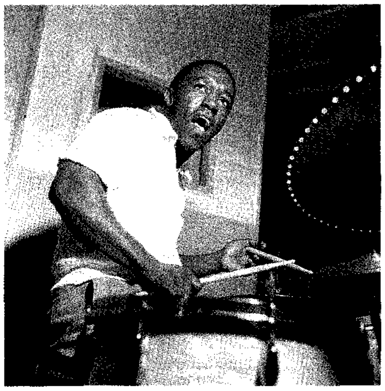
Miles Davis at a rehearsal in May 1952 for the *Miles Davis All Stars* session recorded at WOR Studios, New York.



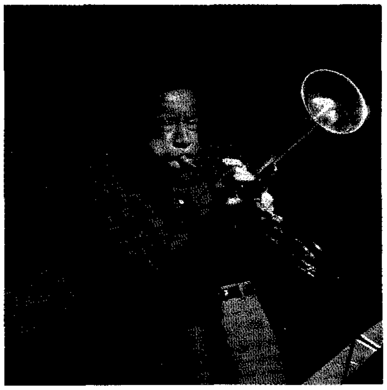
Johnny Griffin, John Coltrane, and Hank Mobley recording a cut for Griffin's *A Blowing Session*, April 6, 1957.



Herbie Hancock at the totally improvised *Inventions & Dimensions* session, Englewood Cliffs, New Jersey, August 30, 1963.



Art Blakey during the *Horace Silver Trio* session at WOR Studios, November 23, 1953, which led to the Jazz Messengers.



Lee Morgan soloing on *A Blowing Session*, which also included Art Blakey (drums), Paul Chambers (bass), and Wynton Kelly (piano).

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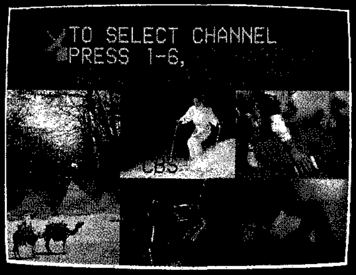

Category Preview

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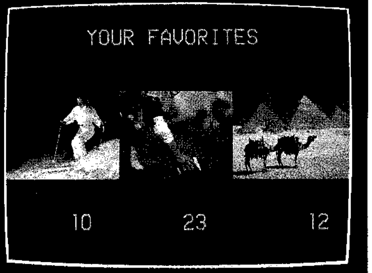

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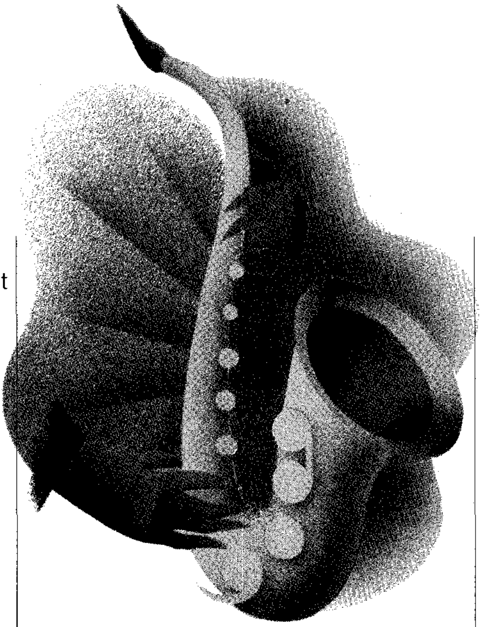
NEW ORLEANS SOUND

by Ellis Marsalis



So much of the 20th century's music has been nurtured in New Orleans that the city's influence can literally be heard around the world. The reputed first jazzman, Buddy Bolden, came from New Orleans, as did jazz's first international star, Louis Armstrong.

Why has the city played such a disproportionately large role in international culture, and how has it remained such a musical hotbed? New Orleans became a musical breeding ground and academy primarily because of the atmosphere created by its crazy-quilt culture—the French, the Spanish, the Africans, and others all have contributed to the city's musical styles. In most cities, a drumbeat is just a drumbeat. In New Orleans, it's a way of life.

The Neville Brothers carry on the R&B tradition reflecting New Orleans's Afro-Caribbean heritage.

New Orleans has been cited as the birthplace of jazz if only for the fact that no one has proven its origin elsewhere, and because it was the first place where it gained wide popularity. Is it coincidence that other American cities didn't start producing jazz musicians until after New Orleans jazzmen had traveled there?

New Orleans has always been an unusual city, and not just musically. For example, there is no legal closing hour in New Orleans. In many neighborhood clubs, there's no concern about a band starting an hour late. A band can always find an audience in a place that stays crowded well after two in the morning. And some jam sessions run practically till dawn.

That late-hours tradition began just before the turn of the century, when ragtime flourished in cabarets, cheap dance halls, and in the Storyville red-light district. Cornetist Buddy Bolden had already cemented his reputation, but greater influences were about to be exerted by the likes of Armstrong, Jelly Roll Morton, and Sidney Bechet. In the 1940s, there was a rediscovery of many of New Orleans's other older players, such as clarinetist George Lewis and cornetist Bunk Johnson, who continued to play the early jazz styles. That revival came to be known as "Dixieland."

But New Orleans has come to be known almost equally for its rhythm-and-blues style, particularly in the 1950s when Fats Domino, Shirley and Lee, Huey "Piano" Smith & the Clowns, and a small army of others enjoyed national hit records. What received less attention was that modern jazz was also being practiced in New Orleans, if only in small enclaves. For the most part, I was a product of that era—smoky nightclubs, dark hours on the bandstand, and very short money.

What is happening in New Orleans today is essentially a continuation of the jazz-hothouse tradition, but now it's attracting greater local and national attention. A rejuvenation of local culture in the 1980s helped renew the careers of several rhythm-and-blues artists such as the Neville Brothers, who exemplify a brand of Afro-Caribbean funk that probably couldn't have developed anywhere else in the world. And clubs such as Snug Harbor and Tipitina's, plus the New Orleans Jazz & Heritage Festival, have granted tremendous exposure to all styles of New Orleans music.

As the director of the jazz-studies program at the University of New Orleans, and a pianist who plays two nights a week at Snug Harbor, I have seen the evolution of local music as different players added nuances to the gumbo of New Orleans sounds.

Today's crop of young New Orleans modernists—Terence Blanchard, Marlon Jordan, Donald Harrison, Harry Connick Jr., the Dirty Dozen Brass Band, and a couple of guys named Branford and Wynton Marsalis—have all gained national attention while continuing to draw on New Orleans traditions.

Much of the message of their music seems to be that you can play modern jazz and still show your roots. In such hands, the torch of New Orleans music still blazes.

Ellis Marsalis is a pianist and educator, director of the jazz-studies program at the University of New Orleans, and the father of musicians Wynton and Branford Marsalis.

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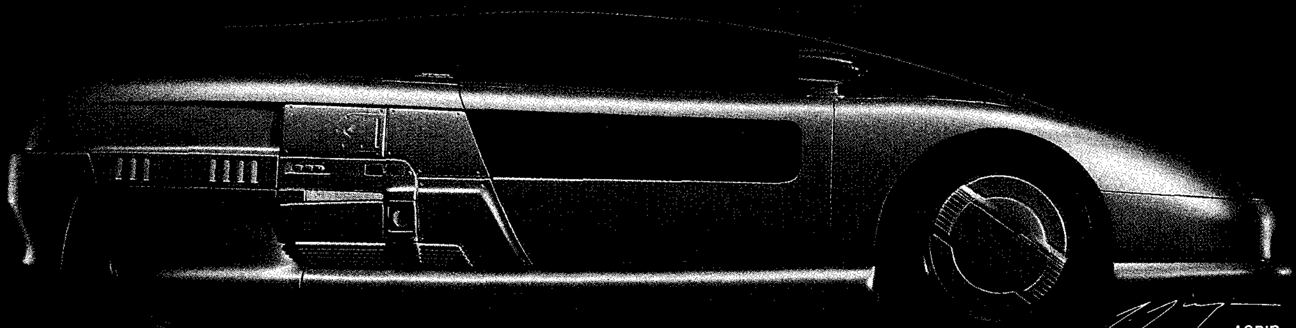

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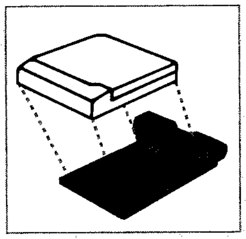

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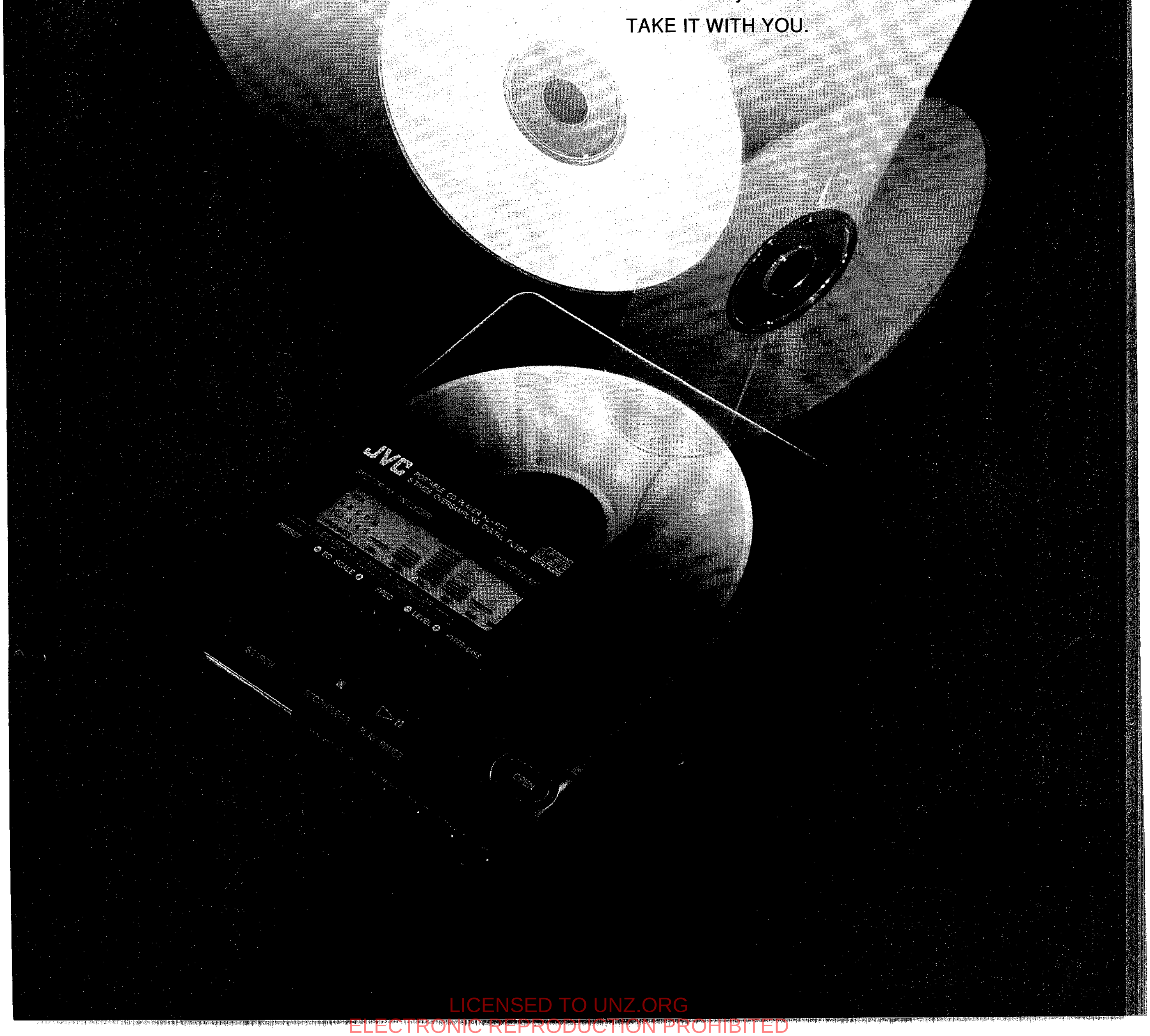

PASSING IT ON: Jazz Education

by Scott Gutterman

Until relatively recently, jazz was an unwelcome guest at music conservatories in this country. In fact, until pianist and educator Dr. Billy Taylor startled a University of Massachusetts dissertation committee in 1975 with his then-radical thesis—that jazz is America's classical music—jazz received precious little respect beyond that of its fans and the players themselves.

Offer degrees in jazz composition and performance? Inconceivable to many educators grounded in European classical music. Yet what seemed like a farfetched idea 20 years ago in most academic circles is today a rapidly growing network of schools and programs devoted to the appreciation of an art form deeply rooted in African-American culture.

Taylor himself was one of the first to get the ball rolling with the Jazzmobile, a Harlem-based performance/education program founded in 1964 to bring jazz back to the black communities in which it developed. In the time since then, says Taylor, "There has been an international explosion of interest in the music."

Ellis Marsalis—a highly-respected educator and pianist, as well as the father of jazz stars Wynton and Branford—sees the revival of interest in jazz as "the cornerstone of a much larger and long-overdue recognition of American music and culture." Marsalis cites as the greatest cause for hope "the way younger musicians are starting to teach each other, the way people like [the late drummer and bandleader] Art Blakey taught them."

Jazz-education programs have been proliferating at the university level. Rutgers, the University of Miami, and the University of North Texas in Denton all offer degrees in jazz studies. And conservatories have at last gotten in on the act themselves: distinguished musicians such as Jaki Byard and Steve Turré now teach at the New England Conservatory of Music and the Manhattan School of Music, respectively.

One of the most ambitious new jazz-education initiatives is the Thelonious Monk Institute of Jazz, a fledgling conservatory founded by the son of the great pianist and composer, with an office in Washington, D.C. So far the institute has sponsored several prestigious competitions for young musicians and organized a number of visits to high schools across the country by jazz giants such as Max Roach and Clark Terry.

Says Monk, "The most fulfilling thing is seeing this music just light up these kids. They see jazz being played at the highest level and it's like discovering a whole new world." ◆

University programs have proliferated and conservatories are finally coming around.

Scott Gutterman is a free-lance jazz critic and coauthor with Miles Davis of 'The Art of Miles Davis' (Prentice Hall Press). He and Davis are at work on a children's book about jazz.

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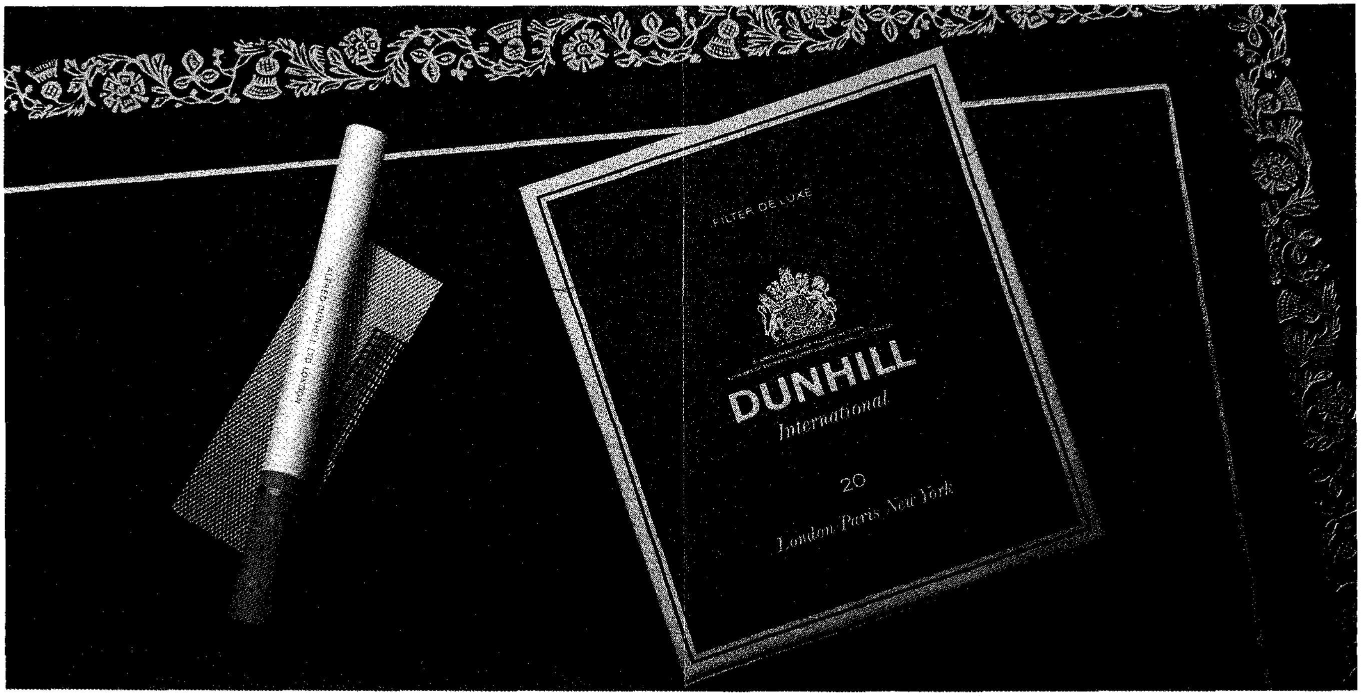

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DEXTER GORDON

1923–1990

by Ira Gitler

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Although Dexter Gordon gained widest recognition as an actor (for his Academy Award–nominated role in *Round Midnight*), those who knew him as a musician were always aware of his flair for the dramatic. I first discovered that side of him at a jam session in New York in 1945 when, waiting in the wings, he began his solo offstage before moving laconically into the spotlight.

At six feet five and a half inches, Dexter cut a strikingly charismatic figure. His technique on saxophone was equally compelling: magnetic and resonant. Dex combined natural talent and vast experience, creating melodic lines spiced by witty—sometimes improbable—punning quotations. There was heart in his romantic expressions, soul in his bluesy earthiness, and a tidal rhythmic drive that would vault in flights that took one soaring.

Coming out of the Billy Eckstine band to land on New York's 52nd Street in the mid-'40s, Dexter synthesized the styles of Lester Young and Charlie Parker, translating Bird's message to the tenor and helping to light the fires of Sonny Rollins, John Coltrane, and Jackie McLean, to name a few.

Sometimes a man and his music are not one and the same. Dexter and his music were. Trombonist Slide Hampton said it well: "He's such a poetic guy, such a big heart. His playing is really an expression of the way he is."

In 1977, people lined up around the block to hear him at the Village Vanguard—and he didn't disappoint. When the brights would go on in the club after the last set at three, as Dex later described it, "They just stood there. They didn't want to go home."

"How does it feel to light up a crowd?" I asked him.

"A little like Jesus," he replied with his ironic, infectious, expansive, bebop laugh. Dex may not have been a candidate for sainthood, but his music had healing powers.

To the role of the fictional saxophonist Dale Turner in Bertrand Tavernier's *Round Midnight*, Dex brought his personal knowledge of the lives of Lester Young and Bud Powell, and then added his own interpretation. Where he found the dialogue to be a corny approximation of how black musicians expressed themselves, he wrote his own lines—and proved that authenticity is more entertaining than artifice.

It was his screen persona that brought him broader recognition in his early sixties (just a few years before he died, in April 1990). But by then, ill health did not allow him to take full advantage of it. At times, on a post-movie tour of European jazz festivals in the summer of '87, his powers were diminished. But on other occasions, he was able to rise above the rigors of the road—as he did one night in Perugia, Italy, where a young audience that had packed a soccer stadium was transported by the dynamism of his playing.

There was one more acting role to fulfill, with Robin Williams and Robert De Niro in *Awakenings*. Although Dexter's throat cancer made it impossible for him to speak, his performance as the catatonic Rolando communicates without words. When, in the film, he and the other patients on the ward are brought to life by an experimental drug, Gordon's character immediately begins scatting silently and drumming a beat in the air with imaginary sticks.

Whether sitting at the piano or conducting a dancehall orchestra, in every scene that follows, Dexter appears to be living the music inside of him. To the end, he remained a master of self-expression. •

Ira Gitler is the author of 'Jazz Masters of the Forties' and 'Swing to Bop,' and coauthor with Leonard Feather of 'The Encyclopedia of Jazz in the Seventies.' Gitler is also a columnist and has contributed liner notes to countless record releases since 1951.

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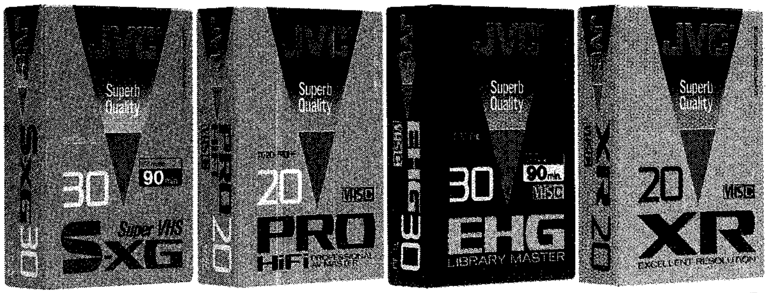
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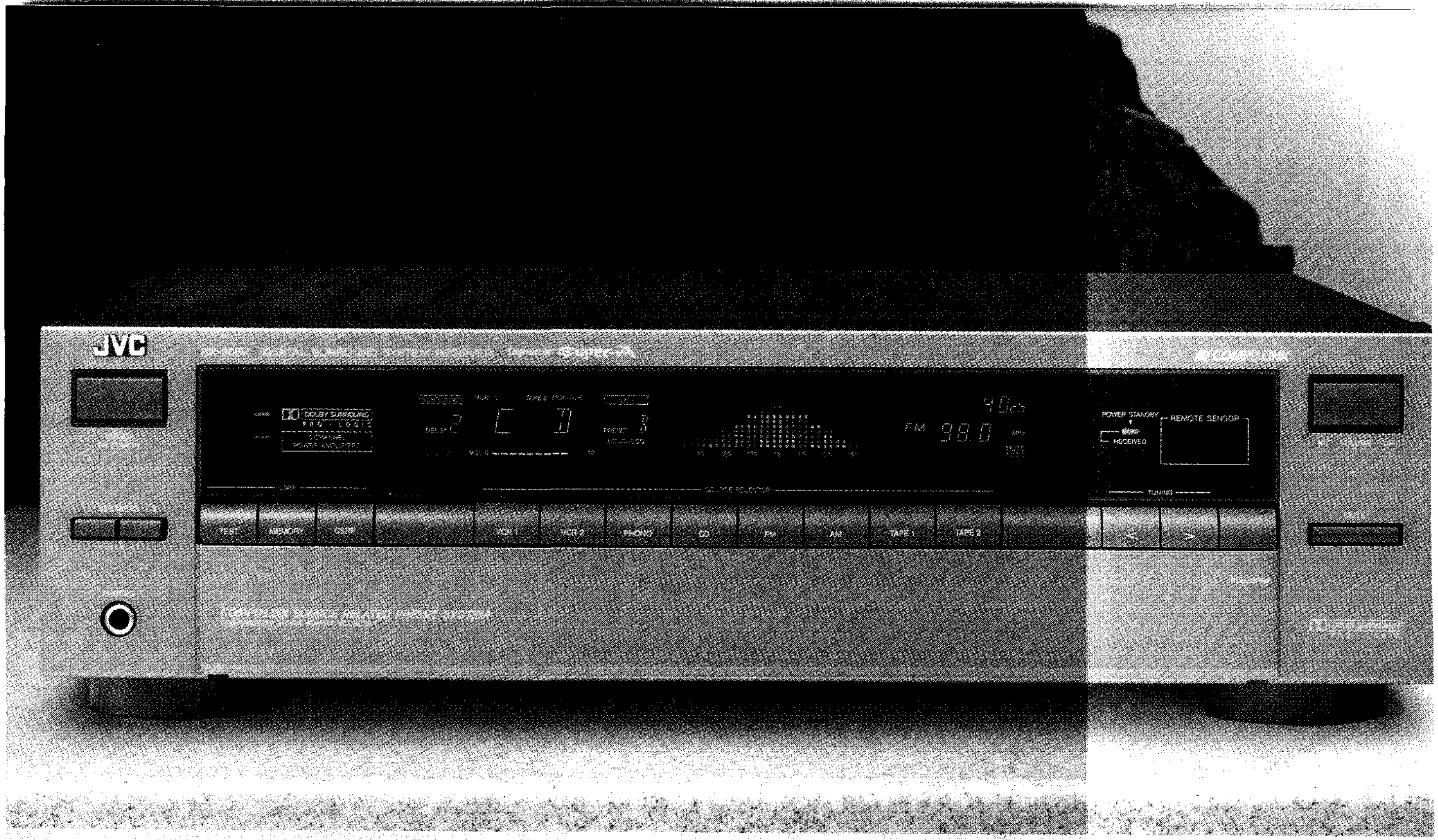

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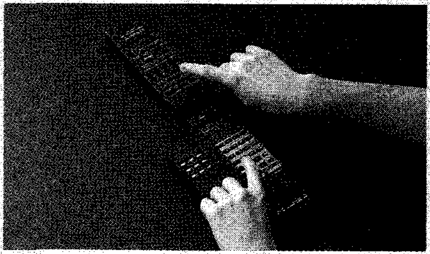

The RX 805 comes with a powerful remote control that is capable of learning the commands from any of the remotes that you may already have in your home. The design is sophisticated to the point of its being simple to operate. It can be programed to perform as many as sixteen different functions at the touch of a single button.

Even the appearance of the RX 805 is different from that of any of the Stereo Receivers that you are likely to see on your Audio Dealer's shelves. Its design is uncluttered and simple, and it's finished in a rich Titanium that sets it apart from the Audio equipment of yesteryear. After a few minutes with the RX 805 we're certain that you'll agree that the difference in design from a conventional Stereo Receiver is only fitting. The RX 805 from JVC is the Central Processing Unit designed for the process of enjoying the state of the art and avoiding the state of confusion.

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(Continued from page 58)

season, the company imported the veteran Italian star Carla Fracci and the young French sensation Sylvie Guillem. Fracci, more than ever the deeply nuanced dancer-actress, offered a Lizzie Borden in Agnes de Mille's *Fall River Legend* that rivaled, and contrasted utterly with, Nora Kaye's legendary neurotic rendition. Fracci conceived a murderess born to radiant joy, whose gentle soul is warped by a succession of events leading to inevitable bloodshed. Danced throughout with a subdued attack, Fracci's portrayal was emotionally so rich, it went beyond the boundaries of the ballet into the realm of the Russian novel.

Guillem played Guillem—a long-legged, swivel-jointed exotic with the most sinuous torso in town—in a number of roles. Incontrovertibly the daughter of our times, she is in her element in the sleek, mean ballets she's danced here with the Paris Opéra. As the protagonist of *Fall River,* she was intense but essentially pictorial, achieving her shock effects by means of calculatingly projected imagery rather than through psychic and physical impulse. In the adamantly classical *Bayadère,* she was pallid and technically deficient. ABT's audience, avid to confer celebrity on someone, stood up and screamed a lot for her displays. But McKerrow garnered the more solid, knowingly appreciative applause for the Platonic beauty of her dancing, even though she herself obdurately remains Ms. Anonymous.

As has been increasingly true for a good decade, the corps is replete with promising talents. (That few of them manage to stay with the company and blossom fully is another—complex and murky—story.) The newcomer making the most memorable impression this season was Veronica Lynn, the daughter of two illustrious former members of ABT, the ballerina Lupe Serrano and the conductor Kenneth Schermerhorn. Only 23, Lynn was given generous solo opportunities even more extensive than her skills yet deserve. Sentiment? A little, no doubt; ballet companies—rootless but inbred little societies—love families. But I'd guess that Lynn's advancement is due more to management's recognition in her of an "old school" quality—a distinctive, unforced temperament sadly missing in most of the present generation.

Unlike her fiercely brilliant mother, Lynn is a soft, lyrical dancer, very long-limbed, with an easy, floating extension. Her stage persona is one of quiet, benign radiance—that of a born Lilac Fairy. Lynn's manner is so devoid of theatrical affectation, she makes the highly evolved and demanding artifice of classical dancing look natural, like something a romantic young woman might do, believing herself unobserved, in a field of wildflowers. ■

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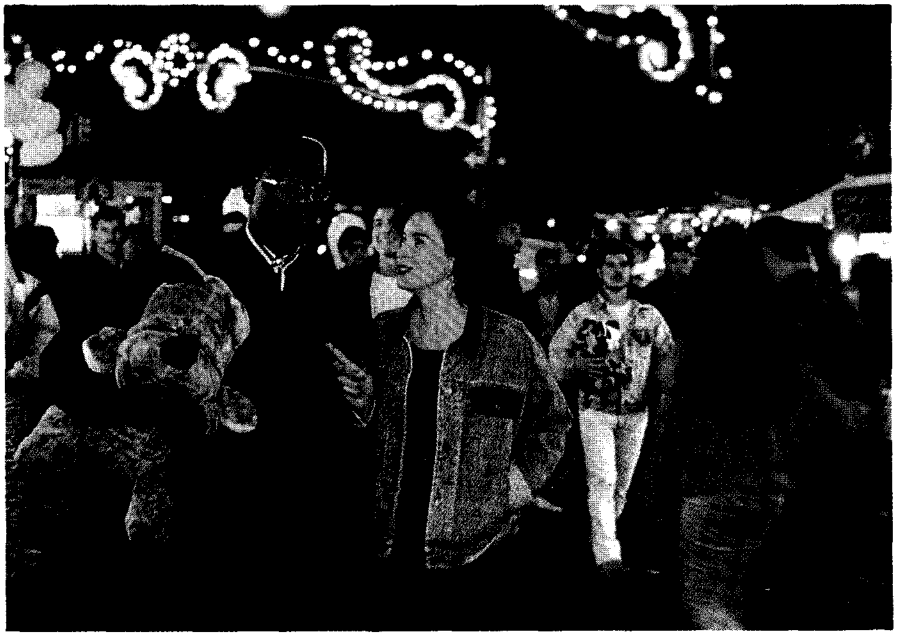
IN OUR TIME, ALL EVENTS TURN INTO MEDIA events. Such brutal crimes as the assault on the Central Park jogger and the murder of Yusuf Hawkins in Bensonhurst quickly lose their reality as horrifying acts with actual perpetrators and victims and are superseded by a more potent and (for many people) more useful symbolic version of themselves in the media—as if the crimes were the mere pretext for the real event, an endless media bash in which warring communities, using the crimes as clubs, attack one another in the press and on radio and television.

Spike Lee's new movie, **Jungle Fever**—the story of a love affair between a married black architect from Harlem and his white secretary from Bensonhurst—is itself an example of this dinning media furor, this public festival of racial acrimony. The movie is words, words, words. Some of the words are entertaining, but *Jungle Fever* is also raucous, tendentious, shallow, self-canceling, and finally senseless. Spike Lee carefully sets up an interracial love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. Spike Lee has many talents, but it's no longer clear that directing movies is one of them. On the other hand, he certainly knows how to pummel sore spots. He's become the cinematic equivalent of Morton Downey Jr.

The two lovers are ciphers. Flipper Purify (Wesley Snipes) lives in a Strivers' Row brownstone with his elegant and successful wife, Drew (Lonette McKee), a Bloomingdale's buyer, and their little daughter. An apparently contented husband and father, Flipper strays because . . . well, who knows? There's a woefully tentative quality to Lee's conception of Flipper. At times, he hints that Flipper is a sellout to white values, but then he pulls back from that, leaving the character nowhere, a black Mr. Bland. Flipper's new secretary, a temp, Angie Tucci (Annabella Sciorra), is sweet and quiet; she has nothing much to say, but she has integrity, a modest but firm sense of herself. They work late together and after a few rather awkward conversations make love. The beginnings of this affair are weak and wispy, but I was expecting more—some explosive intimacy, some development and tension. The oddity of the movie is that nothing like a powerful passion develops between Flipper and Angie, nothing like defiance and desire in the face of adversity. Spike Lee has something besides love in mind.

Once the affair begins, Spike the inflammatory talk-show host takes over. Like teenagers thrilled to be making out, both Flipper and Angie immediately blab to their close friends about the affair, and then the friends blab, and within hours the families on both sides are going crazy, and soon whole neighborhoods are embroiled. Apparently dozens of people in the city of New York have nothing to do but talk about this tepid office affair. In Bensonhurst, the local layabouts wasting their days at a candy store pour out their hatred of blacks; in Harlem, the women gather and compare notes on the perfidy of black men and white women. It is the profane folk wisdom of neighborhood conversation, laced with race hatred and arranged into choral groupings. If only candor were the same as art.



COLOR COMMENTARY: *Annabella Sciorra and Wesley Snipes as an interracial couple.*

In the Italian scenes, Lee is attempting to demonstrate the moral haplessness, the degree of suspicion, paranoia, and loathing that combined to produce the murder of Yusuf Hawkins. The working-class Italian-Americans in this movie come out of a patriarchal culture that has collapsed into hysteria. The older men may be pious about the dead wives who long scrubbed their backs, but they treat everyone else like dirt. The young men—Angie's brothers, for instance, who scream obscenities at each other and at her—are already damned. Like Martin Scorsese, Lee has realized that almost all speech is self-justifying, that virtually no one sees anything straight or gets anything right. Some of this losers' rant is funny, but it's funny only at the level of caricature. What Lee hasn't understood about Scorsese is the methodical way he builds his great verbal sparring matches, the way the climaxes come out of slow beginnings and rooted obsessions. In *Jungle Fever,* the Italian men scream right from the beginning of a conversation, and they hit women. For Lee, Italianness is mostly a disgrace. These people have no class.

The one exception is Angie's longtime neighborhood boyfriend, Paulie (John Turturro), who suffers the taunts of the candy-store wits when his girl takes up with a black man. Like Danny Aiello's pizza-store owner in *Do the Right Thing,* Paulie wants peace; he wants to treat people as individuals rather than as members of a group. Paulie is meant to embody the

Photograph by David Lee.

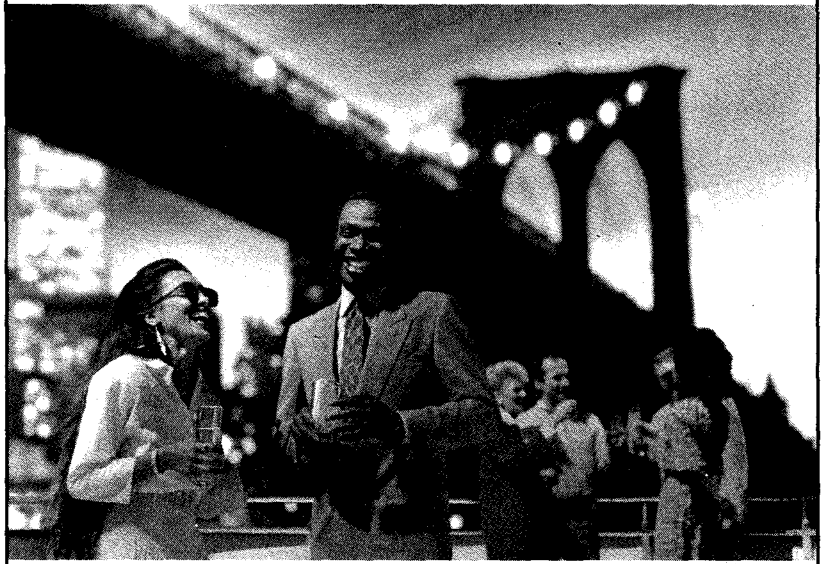
hope of a nonracist future; he falls for a black woman himself. Though it's a relief to see John Turturro in a gentle role, Paulie doesn't quite come to life. His natural impulses seem stifled, and I couldn't help wondering if Lee had not set him up as the one fully human person so that he could indulge his love of cartooning in the rest of the movie.

Spike Lee doesn't spare black people; he never has. On the other hand, I'm not convinced that he has gone deeper than caricature with any of his black characters. His treatment of ravaged black neighborhoods, for instance, is touristy and sensational. The worst thing in the movie: a huge Harlem crack house that is lighted like an atmospheric opera set, with human wrecks gathering in the sepulchral gloom. The scene is part of a subplot chronicling the final days of Flipper's crackhead older brother, Gator (Samuel L. Jackson). Hostile yet pathetic, trancelike in his crack highs, vicious and funny when he's sober, Jackson conveys the anguish of a talented man in a state of futility. What happens to Gator is the most sustained and emotionally commanding thing in the movie. But what is it doing there? *Flipper* should be the center of the movie. Spike Lee has captured the surface characteristics of many black Americans, but when he has the chance to go deeper, say with Flipper or with the jazz musician in *Mo' Better Blues,* he comes up with nothing. Why not? A guess: Lee's impassioned treatment of Gator suggests that he hollows out his successful, middle-class characters because he feels they are compromised by their success and the only reality of black life is the street. Some sort of complex self-hatred may be inhibiting his dramatic instincts.

Rather than dig in, he spreads out. Is it likely that a woman who discovers her husband is cheating on her would do what Drew does—immediately assemble her friends into a kind of group-therapy session? The scene is unbelievable, but it gives Lee the opportunity to travel around a room of women and get their spicy remarks on sex and race. Black men want status, so they go out with white women. White women are fascinated with black men's genitals. Wow! Great stuff! Oprah, move over; Spike has come to town. *Jungle Fever,* it turns out, is not about adultery, or marriage, or love, or sex, or even sex and race together, that most explosive of combinations. The movie touches on all these things, but it's really about what interests Lee the most, race hatred and *color.*

Lonette McKee has to go through an excruciating scene in which she screams how humiliated she is because she's light-skinned and she's lost her man to someone still lighter—a white woman. Flipper's dad (Ossie Davis), a fraudulent former preacher, gives a solemn speech, in a booming voice, about the sex life of a

Scotch And Water



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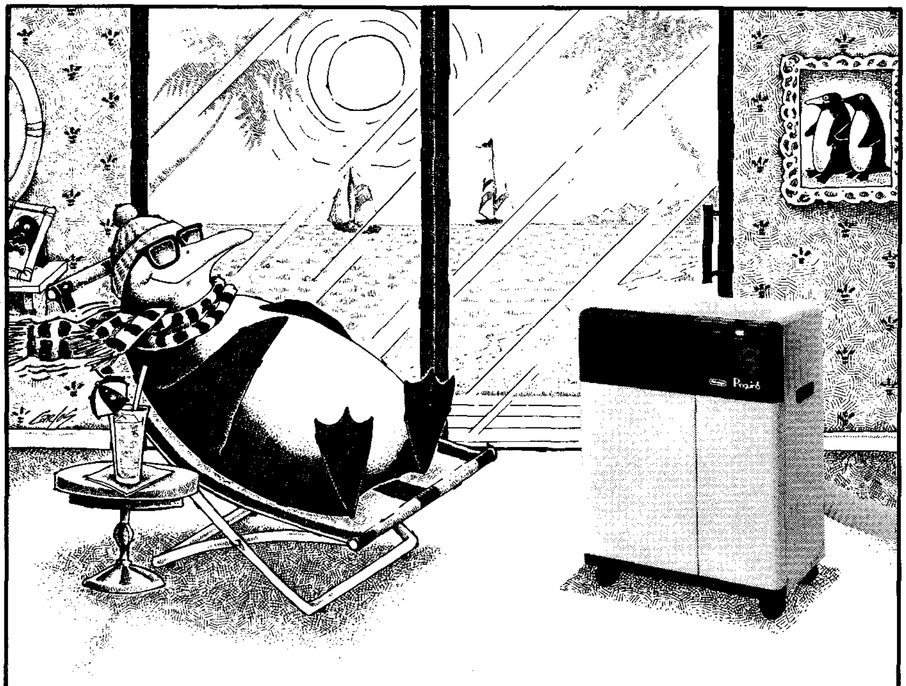

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plantation and the octoroons who came out of it. Color is the only reality. But is Spike Lee perhaps a bit . . . overwrought? I know a few interracial couples, and I see a lot more walking around the city. They don't seem pursued by howling furies every minute of the day. Perhaps it is Spike Lee who is obsessed with color, an obsession he then projects onto the rest of us.

As in *Do the Right Thing,* extreme views are expressed, but Lee doesn't take the responsibility for any of them. He's an ideologue without an ideology, a demagogue with no program except to put himself at the center of things. The film technique he's evolved with his great cinematographer, Ernest Dickerson, is fluent and expressive, but it's a technique of kaleidoscopic glancing rather than dramatic involvement; the camera glides and circles, and everything it sees is vital, but nothing holds its attention very long.

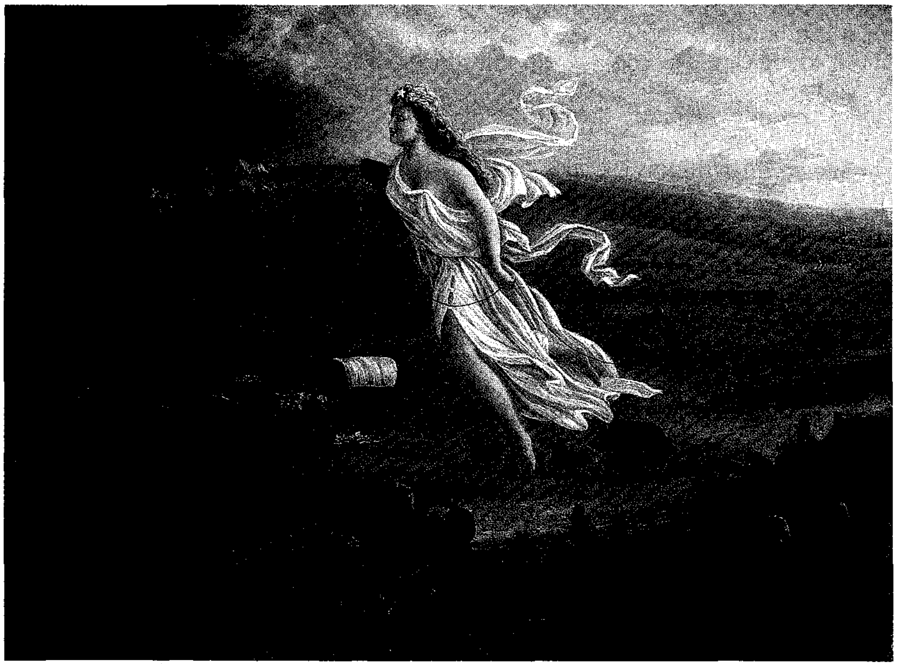
The affair, it turns out, is truly skin deep. Angie may have been in love, but Flipper was just fascinated by skin color. At least, I *think* that's it; Lee is too indifferent to work out the motivation of the characters. *Jungle Fever* is emotionally vacuous and cynical. The movie is not about impassioned lovers pulled apart by social tensions, a tragic theme that would have given the picture some dignity. Instead, the lovers, who are just fooling around, get into much more trouble than they should. This is an ironic subject—but in that case, the movie should have been played as comedy, without all the violence and tumult and beatings, and without the pretense of explaining the social background of the murder of Yusuf Hawkins. In *Jungle Fever,* the foreground and background don't match up. The love affair is just a construct Lee uses to push people's buttons. And people will respond, no doubt about it. Geraldo, you're on.

IT'S A LITTLE HARD TO EXPLAIN WHY SOMEthing cracks us up. I seem to have a thing about verbal confusions, dithering, and silly voices. At *Ishtar,* I was roused from my stupor by Dustin Hoffman's fake "Arabic" caterwauling, and I lost it, completely lost it, in one of Kevin Kline's scenes in **Soapdish.** Kline plays a hack actor whose feud with the star (Sally Field) of a daytime soap opera had kept him off the show for years. Called back at last, Kline is assigned the role of a European-trained doctor. "I get to do . . . *European* things," he says, enthralled. Too vain to wear his glasses on the set, he can't read the TelePrompTer and tries to wing his way through an emergency-operation scene, sinking deeper and deeper into confusion while maintaining the sangfroid of a *European* doctor. *Soapdish* is schlocky and sometimes too broad, but Kline, who understands the desperate pride of the third-rate, has a few moments of genius. ■

Art/Kay Larson

HOW THE WEST WAS DONE

"...The acrimonious debate over 'The West as America' is part of a major struggle to comprehend what America stands for..."



DESTINY RIDES AGAIN: *John Gast's* American Progress, *1872.*

WASHINGTON

SEXUAL MORES AND NATIONAL PRIDE ARE two things it's dangerous to question. The Robert Mapplethorpe exhibition provoked wrath about the one, and **"The West as America: Reinterpreting Images of the Frontier, 1820–1920,"** at the National Museum of American Art, is generating a summer firestorm around the other. The exhibition is the creation of revisionist historians: curator William H. Truettner plus five women and two men.

The furor arises not over the art but over the interpretive texts, which suggest that artists were unwitting promoters of Western expansionism—the dark side of the rosy dawn of pioneer bliss. The NMAA seems to have thought it was simply mounting an exhibition about current historical thinking. Instead, it touched on one of America's fundamental myths of origin and stepped into the midst of an acrimonious debate about the nation's future.

Most of what the historians say isn't exactly shocking. They observe, for instance, that the first white men to wander into a redwood grove looked at these giants with awe, and the next arrivals sawed them down. That argument (awe versus saws) is still going on. It's especially vicious in Alaska, whose senator Ted Stevens has screeched the loudest over this show. In Alaska, where the pioneer mentality survives in its purest form, conservationists get death threats and bumper stickers read SIERRA CLUB KISS MY AXE and IF YOU'RE HUNGRY, EAT AN ENVIRONMENTALIST. Does Manifest Destiny permit us to clear-cut the wilderness? To feed the Alaskan rain forests to the Japanese pulp market? Perhaps that's our national legacy: Note the nineteenth-century photograph of a trainload of pathetically dismembered redwood trunks, lying on their flatbed cars like huge dead trophy elephants. Progress or greed? Or were they historically the same?

The fierce opinions scribbled in the show's visitors' logs prove there is more here than simple revisionism. As a nation, we grew up believing we were a chosen people—optimists ordained by God to take a special place in world history. In John Gast's *American Progress,* of 1872, a blonde goddess representing Manifest Destiny floats westward above miners, farmers, wagon trains, railroads, and trappers before a golden sunrise that banishes dark clouds, Indians, and buffalo alike. Gast painted this fluff to illustrate a travel guide, but the show makes the point that all artists at that time were hired guns in one way or another: Easterners doing paintings for Easterners of places they either had never seen or were not equipped, by virtue of conditioning, to see accurately.

At the beginning of empire building, the sins committed to secure the empire seem insignificant compared with the promised advantages, and anyway, the local population isn't organized to resist. At the end of empire, as power slips away, the sins loom large—made worse by the bad faith that generated the rewards. The conquerors' grandchildren inherit the guilt.

Since Vietnam, Americans have been convulsed by an identity crisis. If we're not who we thought we were, who are we? The debate about political correctness is a minor indicator of a major struggle to comprehend what America stands for. The mythology of Western expansion fueled this country's feelings that it was special, born to lead—just *better* than anyone else. The aftermath of expansion—and the erosion of our empire in world politics—has been extremely painful. The refusal to give up the myth of moral superiority got Ronald Reagan elected twice and has added a nauseating note of gloating to the end of the Gulf War.

We Americans feel we're better because we're *good people.* But the history of empire makes us wonder whether we're so good, after all. We have inherited our ancestors' guilt and don't know what to do with it. The popularity of *Dances With Wolves* is one sign of a genuine national remorse over what happened to the Indians. We truly doubt whether our ancestors did the right thing. At the same time, we resent being blamed for what they did. And we envy them their certitude.

All this national soul-searching comes to bear on an exhibition that confronts prejudices about national destiny head-on—and in a carping tone that can get on your nerves. You feel sometimes that the writers of the wall texts want to see how far they can push you before you'll snap. But nothing on the labels is more than just irritating, and you could argue rather seriously that it is the right, privilege, and obligation of museums to extend discourse

Photograph courtesy of the National Museum of American Art.

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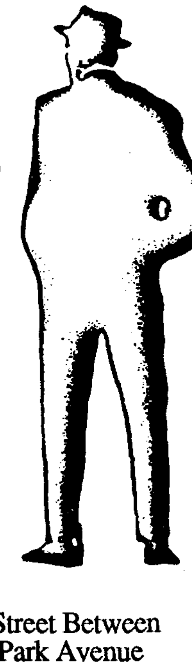

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as far as they can, to provoke new thinking about art objects, to challenge old interpretations.

The facts themselves are not news. We all know that the Indians were driven onto reservations under terrible conditions, starved, and forced to "Christianize." There is something unnerving about artist William Fuller's enthusiasms in *Crow Creek Agency, Dakota Territory,* of 1884—he rejoices over the taming of the short-grass plains into neat New England–style houses, gardens, and picket fences, with a row of Indians learning to wear bowler hats and greatcoats. That's where Gast's bright angel of destiny led us.

Most of the writers are measured and reasonable. The chapter on "Inventing 'the Indian,' " by Julie Schimmel, for instance, gives a serious but justified blistering to whites' manipulations of Indians. The people who want to pick a fight with this show get their chance when one or two writers begin to enter the ozone with some truly breathtaking flights of interpretation. The airiest of these barnstormings comes from Alex Nemerov, writing primarily about Frederic Remington, Charles Russell, Henry Farny, and the twentieth-century Western mythifiers. Does Russell's painting *Carson's Men* present Kit Carson as Christ at the Crucifixion, accompanied by the two thieves? Is Remington's *Fight for the Waterhole* a metaphor of embattled white men surrounded by dangerous ethnics? Don't laugh. Remington was a documented bigot. Russell and his peers were indebted to a nineteenth-century habit of symbolic quotation that sounds absurd to modern ears but was considered ordinary stuff in its time. Some of the protest against this reading of their work is no doubt coming from the public's naïve view that art is exactly what it seems. It's that view the exhibition is determined to challenge. For proof, it resurrects a photograph of painter Charles Schreyvogel on his Hoboken, New Jersey, rooftop, painting a "Western gunman" posed with drawn pistol.

On the other hand, what proof do we have that Remington *intended* that meaning in *Fight for the Waterhole*? The willingness to entertain *only* ideological explanations—and to ditch the evidence—is truly alarming. In another fool-the-eye feat of decoding, Nemerov explains the blonde woman with bound wrists being watched over by a chief in Irving Couse's *The Captive,* of 1892, thus: "The array of phallic objects pointing in her direction, together with the tepee's open entry, further imply a sexual encounter"—which is rather contradicted by the fact that her ankles are crossed and bound together with heavy rope. The Indian seems sad: Perhaps he realizes that he is a victim just as she is? Isn't my interpretation as good as Nemerov's?

It's true enough that artists illustrated the political agendas of early patrons, but these eight historians seem ready to dismantle one set of agendas to install their own. My patience finally broke when I came across the wall label that asserted, "Commitment, pride, and even grandeur were intimately connected to farming" but added, gratuitously, "Artists never represented barren or abandoned homesteads, of which there were many." You mean they should have been politically prescient?

But the wrath whipped up by this show has its own overt and covert missions. The original piece by Ken Ringle in the Washington *Post*—the one that roused Stevens—lashes out at the "onetime campus radicals of the Baby Boom generation" who seized campuses "by force" in the sixties and seventies and who now seek "to reshape not only the core curriculum of American higher education but its value system as well." The show's "tortured revisionism," Ringle foams, "effectively trashes not only the integrity of the art it presents but most of our national history as well." Never doubt the fury unleashed on those who question Manifest Destiny, then and now.

The exhibition might have spared itself some of this backlash had it separated and identified the voices of its eight commentators, and if it had suggested that its muddle of contrarian opinions was not necessarily orthodoxy. To say something *might* be so is not the same as saying it *must* be so. As for the charge of political correctness, NMAA director Elizabeth Broun counters, "As long as history was being written for one set of people it was history, and now that it's being written for other people, too, it's conformity [to canons]."

One final irony: The real West is still as far away as ever. The biased views of urban-trained artists in the nineteenth century are now being subjected to the biased views of twentieth-century curators who don't sympathize with the culture they elucidate. Most of these writers eliminate the humanity and the ambiguity—and thus much genuine pain and triumph—from the Western vista. We're still playing good guys and bad guys, with the roles reversed.

But this suggests yet another way to read the exhibition, as mortal combat between the pioneer mentality, which relied for its truth on colossal expanses of wilderness and seemingly infinite resources, and the urbanized America that emerged after World War II: an America of limited resources, massacred redwoods, polluted groundwater, and painful consequences. The frontier is gone. So, of course, some people cling even harder to the myth. Britain lost its empire before we did and could find nothing but bitterness to replace it with. Can we find an identity that suits our time? Or will soured pride be our undoing? (National Museum of American Art, Washington, D.C.; through July 28.) ■

Records/Peter G. Davis

THE EGO HAS LANDED

". . .Karajan's videodiscs are monuments of unabashed self-glorification. Sony's *Aida* is a thoroughly generic performance. . ."

IF WILLPOWER, PATIENCE, AND FINANCIAL muscle can do the job, the Sony Corporation may yet make good its boast to create the world's strongest classical-record label by the end of the century. The Japanese electronics giant began its march into the future a few years ago by buying up CBS Masterworks (once one of this country's oldest and proudest record companies), and recent developments clearly indicate the directions in which **Sony Classical** now intends to move and seize power. Lately the label has been vigorously exploiting three areas that CBS neglected: music video, opera, and the apparently inexhaustible authentic-instrument movement.

The commitment to music video might still be considered a risk, although a predictable one from a company that originally specialized in audio-visual technology. Except for operas and solo concerts by a few superstars, music performed on home screens seems of scant interest to record buyers—and of those buyers who are interested, only a small percentage are willing to invest in expensive laser discs, the high-definition/high-fidelity format that Sony offers instead of less technically sophisticated but more affordably priced videotape. In order to lure high-end customers, the company hopes that the name **Herbert von Karajan** can still work its magic in the marketplace. From 1983 until his death, two years ago, the conductor personally supervised the filming of all his professional activities, Sony successfully negotiated for the distribution rights, and the first installment is now at hand.

HERBERT VON
KARAJAN
WIENER PHILHARMONIKER
"New Year's Concert" Vienna 1987
JOHANN STRAUSS
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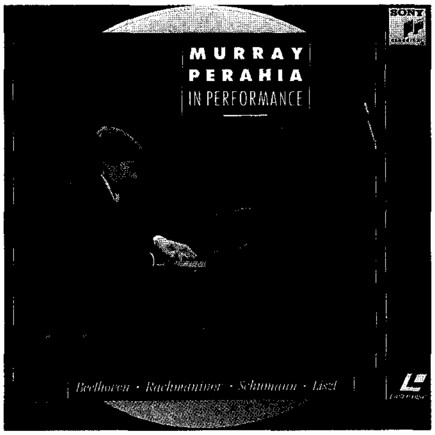
KARAJAN: *Vanity fare.*

These videodiscs are indeed fascinating—for their musical value, of course, but also as monuments of unabashed self-glorification. Conceived and presented as a collection of sacred artifacts, each program first shows us a stone tablet on which are carved the words HERBERT VON KARAJAN, HIS LEGACY FOR HOME VIDEO. The great man himself then comes into view, conducting in a trancelike state while encased within a transparent spinning globe of the world, which eventually settles down to form the "o" in Telemondial, the name of Karajan's media conglomerate. Throughout this hocus-pocus, the soundtrack booms out portentous space-odyssey music of appalling banality.

With the proper worshipful tone firmly established, the 1984 All Souls' Day concert played by the Berlin Philharmonic can begin (SLV 45984). Presiding over typically immaculate performances of Strauss's *Death and Transfiguration* and *Metamorphoses,* Karajan solemnly conjures with the orchestra and communes with higher powers as the cameras adore him from every angle and in all sorts of fancy double exposures—one half expects incense to start curling up from the TV set. Technically, this is the most refined and carefully made film of an orchestral concert I have ever seen, but the unhealthy cultish aura that has always been part of the Karajan mystique poisons the atmosphere.

The 1987 New Year's Concert from Vienna is more palatable (SLV 45985), possibly because the event is presented as a musical occasion rather than as a self-consciously orchestrated deification of Karajan. The 100-minute program is a generous one featuring music by three Viennese Strausses—two Johanns and Josef—with visual variety supplied by clever horses from the Spanish Riding School performing a polka, a ballet sequence during the *Emperor Waltz,* and Kathleen Battle singing *Voices of Spring.* Looking frail but in charge, Karajan seems to be genuinely moved by the whole nostalgic ritual, and he fashions lilting, sensuously inflected interpretations that might even seduce nonbelievers.



PERAHIA: *Satisfaction guaranteed.*

Among Sony's non-Karajan laser discs is an evening-length recital by **Murray Perahia** (SLV 45897), filmed in Aldeburgh at the Maltings concert hall. There's something a bit odd about a pianist in formal dress playing to an empty house, but that hardly deters Perahia from giving wonderfully satisfying performances of Beethoven, Rachmaninoff, Schumann, and Liszt—nor does he seem hampered by a bandage on the tip of his right index finger. The experience of seeing a pianist in direct physical contact with his instrument definitely makes a difference in the way we listen—far more so, I think, than watching a conductor wave a baton—and in that respect, solo recitals seem better suited to home video than orchestral concerts. In any case, Perahia's sympathetic persona and glowing dedication to the music had my full attention and respect from first note to last.

Sony's major coup to date in the opera field has been a contract with the Metropolitan Opera conducted by James Levine to record works from the standard repertory. *Il Trovatore* and *Luisa Miller* were

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AIDA: *Operatic overkill.*

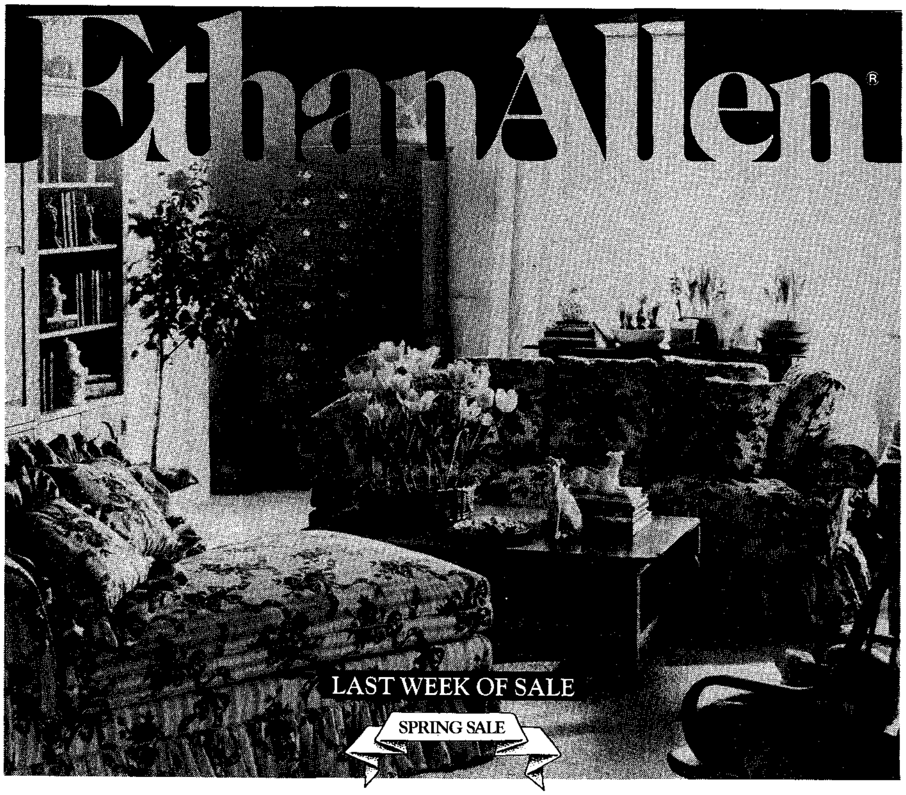
Photographs by Jonathan Gross.

taped last month at the Manhattan Center with typical Met casts, and **Aida** has just been released (S3K 45973). When asked why another version of Verdi's perennial was necessary in an already crowded field, Gunther Breest, Sony's general manager, had a simple answer—his label didn't have an *Aida* in its catalogue.

Is that really a good enough reason? Although decently sung and played by today's standards, this is a thoroughly generic performance that hardly cries out to be preserved. Placido Domingo may well be the best Radames we have today, but he has already recorded the role three times and has nothing further to add. Aprile Millo has the title role solidly in her voice, but so did Milanov, Tebaldi, Callas, Price, Giannini, Nilsson, Caballe, and Freni—all of whom have sung Aida on discs with more distinction and character. Dolora Zajick's unidiomatic Amneris is a cipher, James Morris sounds out of his element as Amonasro, and Samuel Ramey lacks true basso profundity as Ramfis. The performance moves along with bright and brassy theatrical bustle under Levine's direction, but there is not much expressive nuance from the orchestra. Now that Sony has its *Aida,* perhaps the company can move on to more artistically legitimate operatic projects.

On the period-instrument front, Sony has made smarter decisions. Unable to turn up a star bandmaster on the order of a Norrington or a Hogwood to conduct the popular classics, the company has instead engaged Wolf Erichson to produce its **Vivarte** series, which concentrates on solo instrumentalists and choral groups performing valuable scores—many never before recorded—from the Baroque age and earlier. A specialist in this field, Erichson has enriched the catalogues of many labels over the years, and his latest discs deserve an article in themselves. Listeners who enjoy pre-Bach browsing are urged to investigate the quirky but resplendent tonal visions of the *Et Ecce Terrae Motus* Mass by Antoine Brumel (c. 1460–1520; Rabelais was a fan), radiantly sung by the Huelgas Ensemble (SK 46348). Harpsichordist Bob van Asperen's recital of music by obscure but delightfully inventive composers who flourished in the Netherlands between 1580 and 1712 (SK 46349) is also compulsively listenable.

Of course, Sony is busy in many other areas, recording prominent artists inherited from CBS, such as Stern, Rostropovich, Ma, Ax, and Boulez, along with new prize catches such as Carlo Maria Giulini. The label is obviously after big game and seems well aware that making classical records represents a long-term investment. When 2001 finally arrives, after all the high-powered contracts have been signed and all the expensive recordings have been made, it will be interesting to add up the artistic dividends. ■



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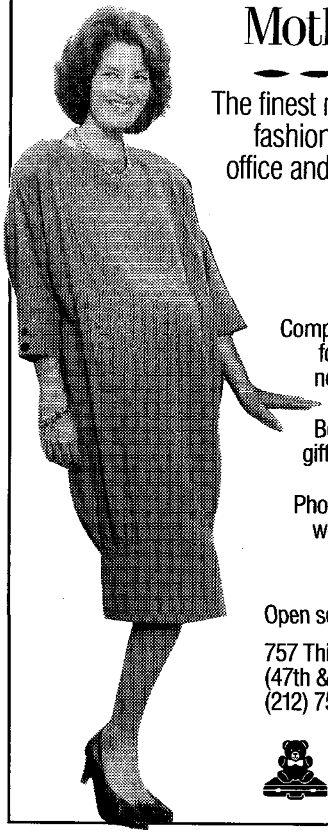

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Books/Rhoda Koenig

NANKING PLUCK

". . .In *The Kitchen God's Wife,* Amy Tan has given us a novel even better than the bouncy, touching stories of *The Joy Luck Club. . .*"

The Kitchen God's Wife, *by Amy Tan. G. P. Putnam's Sons; 415 pages; $22.95.*

EVEN BETWEEN A MOTHER AND DAUGHTER who speak the same language, even when one is in the business of helping people express themselves, there can be big problems of communication. Pearl Brandt has a good job, says her mother, Winnie Louie, as "a speech therapist for retarded children, although she told me never to say that." Pearl insists that her mother call her by her proper title, which she writes down. " 'A speech and language clinician for children with moderate to severe communicative disorders.' I practiced saying this many, many times. I still have those words in my purse. I still can't say them. So now maybe Pearl thinks I'm retarded, too."

Far more than modern medical tact, however, separates Winnie and Pearl. Winnie is, not surprisingly, uninterested in change because in her lifetime she has had enough for a dozen women. While Pearl, a minister's daughter, has had a safe, middle-class existence in San Francisco, her mother, unknown to her, spent her first 30 years enslaved and endangered in pre-Communist China. But all the education and comfort purchased by Winnie's suffering cannot save Pearl from a serious illness that she will not reveal to her nagging, nervous mother. At last, one secret must come out, then another, then all the rest—shameful, exciting, funny, and horrible.

In *The Kitchen God's Wife,* Amy Tan has given us a novel even better than the bouncy, touching stories of *The Joy Luck Club.* She re-creates, in the story of Winnie—then Jiang Weili—the charm of Shanghai in the twenties, the dislocation caused by later flights from the Japanese and encounters with brash Americans, the terror of the rape of Nanking. The daughter of a wealthy merchant's second (simultaneous) wife, Weili is sent to live with cold, grudging relatives when her mother runs away and her father cannot bear to live with a reminder of his humiliation. After years of being tolerated at best, Weili—hoping for everything, expecting nothing—thinks her luck may have changed when her family receives a proposal from a good-looking, prosperous young man. "If you asked me how I felt when they told me I would marry Wen Fu, I can say only this: It was like being told I had won a big prize. And it was also like being told my head was going to be chopped off. Something between those two feelings." Weili's apprehension turns out to be justified. Her husband soon proves to be a fortune hunter who beats and rapes her, then another woman. When war starts with the Japanese, Wen Fu becomes a war criminal, and both of them become refugees. When the Communists come, things get worse.

LIGHTNING STRIKES TWICE: *Author Amy Tan.*

An outline of the plot can make *The Kitchen God's Wife* sound like bodice-ripping melodrama, but the action here, while often violent and shocking, is less important than its effect on character. As China moves from a society in which a bride can escape an arranged marriage only by suicide (one hangs herself by her hair from the roof of the sedan carrying her to the wedding) to one of earnest revolutionaries, Weili changes as well. The ignorance and repression of old China ("I knew that sex was another kind of forbidden thing. . . . I knew that a man touched a woman in secret places, her feet for instance") foster an emotional ignorance as well ("I was not angry. I did not know I was supposed to be angry"). But the independence forced on Weili by the upheavals of war makes her think for herself, and value herself, too, until, in a tragic excess of pride, she seeks a final confrontation with Wen Fu that nearly destroys her.

Yet, despite the pain she endures, Weili never loses her integrity and compassion—though she acknowledges she could not have survived without the help of those less scrupulous than herself. In Nanking, before the Japanese advance, Weili says she fears being made *taonan.* "No, 'refugee' is not the meaning, not exactly. Refugee is what you are after you have been *taonan* and are still alive. And if you are alive, you would never want to talk about what made you *taonan.*"

So 50 years later, in San Francisco, when Winnie refers to the cause of Auntie Helen's broken finger, Helen claims not to know what she is talking about. And Winnie tells us how slovenly, sentimental, foolish Helen, whose "mind wanders everywhere, like a cow following grass wherever its mouth goes," who three times could have set her free from her loathsome marriage and three times timidly refused, waded into a riot to save her from certain death. To do so, she had to do something Weili never could. "So you see, in some ways I have been lucky in my life. I was never really *taonan,* only the next level before that happens."

The title of Tan's novel comes from the Chinese story of the Kitchen God, the spy of the gods who in life was a rascal who cheated on his patient, forgiving wife. Having repented in his last moments, the villain is rewarded, says Weili, given an important heavenly job that attracts constant bribes, but what of the virtuous wife? "He got all the excuses. He got all the credit. She was forgotten." As a final defiance of Chinese men and gods, Weili raises an altar to the unnamed wife of Kitchen God, praising not only the victory of life over death, or women over men, but "happiness winning over bitterness, no regrets in this world."

This novel itself is a glorious gesture of

Photograph by Robert Foothorap.

defiance of power, of history, a shout of bold laughter at the engulfing flames.

Mao II, *by Don DeLillo. Viking; 241 pages; $19.95.*

BURNING TIRES, FIREWORKS, FLASHBULBS, the "electrochemical sheen" of pain—Don DeLillo's *Mao II* is full of light, most of it sinister, full of foreboding. "The warning aura came when she was alone in the loft. A mercury glow moved up the shanks of the towers out there. She came away from the window with a feeling in her arm that was like running current. She saw zigzags of silvery light and thought at once of the fleeting text that ran around the building in Times Square. Suddenly she knew who had been buried in the news of the day."

Set in Beirut, London, and New York, *Mao II* concentrates on the radioactive glow emitted by disintegrating civilizations. Bill Gray, a novelist who lives in Pynchon-like isolation, is persuaded to have his picture taken, then to visit London with his publisher in order to publicize "a high-minded committee on free expression" and free a prisoner of terrorists in the Middle East. "Your new group gets press," Bill sums it up, "their new group gets press, the young man is sprung from his basement room, the journalists get a story, so what's the harm." But this cozy arrangement becomes unstuck when the high-minded ones receive a bomb threat. "I told you, Charlie," says Bill, contemptuous of the phone caller. "Some people make bombs, some people make phone calls." Then the windows blow out.

At this point in history, a character says, the individual has been supplanted by the crowd, and *Mao II*, accordingly, is full of crowd scenes: the riot at the funeral of the Ayatollah Khomeini, the mass marriage of Moonies in Yankee Stadium. The solitary figure who tries to stand out in a crowd, Bill says, is no longer the artist. "Years ago I used to think it was possible for a novelist to alter the inner life of the culture. Now bomb-makers and gunmen have taken that territory. They make raids on human consciousness. What writers used to do before we were all incorporated." The smooth-talking spokesman for the terrorists agrees. "And isn't it the novelist, Bill, above all people, above all writers, who understands this rage, who knows in his soul what the terrorist thinks and feels? Through history it's the novelist who has felt affinity for the violent man who lives in the dark."

Yet, brilliantly illuminated as DeLillo's characters are by his shimmering prose, they remain isolated. *Mao II* is less a history novel than a video show, full of disconnected people, two-dimensional as light waves. This elegant and sensuous writer is more interested in dazzling us than in making us see. ■

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TRUE TO FARM

SWEET NELLIE, THE AMERICAN COUNTRY shop, is holding a storewide sale on new merchandise, such as hand-rolled candles, were $4 each, now $1.60; rugs handwoven by Sara Hotchkiss, now 30 percent off (example: 3 ft. by 5 ft., was $472, now $330.40). Older items also are discounted. For example, hand-hooked vintage rugs are 30 percent off (example: flower-basket pattern, c. 1925, was $412, now $288.40); small rag rugs in pastels, now half-price (2 ft. by 3 ft., was $35, now $17.50); down- and feather-filled pillows covered in vintage fabrics, now 25 percent off; marbleized wood boxes, were $45, now $18; wreaths made of dried flowers and grasses, were $138, now $89.70; a few pieces of antique furniture, such as a wooden rope bed, c. 1850, was $650, now $260. M.C., V., checks accepted; all sales final. *Sweet Nellie, 1262 Madison Ave., near 90th St. (876-5775); Mon.–Sat. 11 a.m.–6 p.m.; through 7/10.*

THE SMOKE'S ON YOU

THIS PIPE-AND-TOBACCO SHOP HAS RELOcated, and everything is 10–40 percent off. For example, large OomPaul shapes in lightweight carved and smooth finishes, were $60, now $36; one-of-a-kind and custom-made shapes, were $225–$3,500, now 30 percent off; Connoisseur classic shapes such as the Bent Apple, Bent Dublin, Sherlock Holmes, Bell, and Papa, in lightweight carved and smooth finishes, and featherweight pipes in 8 different shapes, were $45, now $33.75; prima-quality genuine block meerschaum pipes in assorted shapes and sizes are 20 percent off, were $50–$250, now $40–$200; also, 10 percent off pipe racks, tobacco humidors, and leather pouches. Mail and phone orders filled, and free catalogue/price list available on request. A.E., M.C., V., checks and money orders accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., Concourse Level, 1285 Ave. of the Americas, New York, N.Y. 10019 (212-247-6054); Mon.–Fri. 8 a.m.–6 p.m.; through 7/31.*

WELCOME BACK, POTTER

SIX CERAMIC ARTISTS WITH WORK IN GALleries and shops are opening their SoHo studio to sell contemporary porcelain, white earthenware and terra-cotta dinnerware, mugs, bowls, platters, and decorative pieces. Prices listed here are for perfect pieces; any seconds will be cheaper. Lina Kelemen has large, colorful terra-cotta dinner plates, retail $50 each, here $25; 16-in. vase, retail $150, here $75; Barbara Cahn has a large, round colored-porcelain platter, retail $170, here $85; Sylvia Finkle offers an 18-in. porcelain platter, retail $135, here $60; Mady Dzik has a charming teapot, retail $120, here $35; Jan Burtz has plates, retail $18 each, here $9; and mugs, retail $24 each, here $12; Gregory Frank has black bowls with white incising, here at wholesale, $25–$32; and many other one-and few-of-a-kind items, samples, and prototypes. Checks accepted; no credit cards; all sales final. *Downtown Potters Hall, second floor, 113 Mercer St., near Spring (226-8265); noon–5 p.m.; 6/13–16 and 6/21–23.*

CARPET DIEM

THIS STORE, IN A WALK-UP LOFT, HAS about 50 new handwoven-wool Turkish kilim rugs in traditional geometric patterns and colors, at 35–50 percent off. For example, 35 scatter-size rugs (approx. 3 ft. 6 in. by 5 ft. 6 or 8 in.) are available in blues, reds, and some pastels, were $240–$800, now $120–$400; 15 room-size rugs (5 ft. by 7 ft. to 9 ft. by 13 ft), most with cream backgrounds and bright patterns, were $750–$2,400, now $375–$1,200; new American-made cotton rag rugs in pastels, 30 in. by 54 in., were $140, now $100. The rag rugs are also woven to order at sale price, were $18 per

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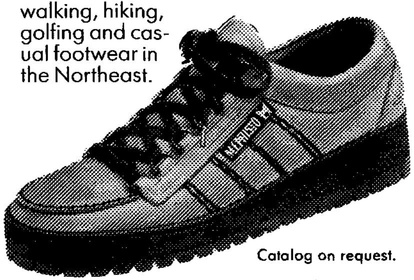

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GOT A TRAIN TO CATCH

THIS UPPER WEST SIDE BRIDAL BOUTIQUE IS having a sale on new one- and few-of-a-kind sample brides' and bridesmaids' dresses in sizes 6–14 (a few in 38 and 40). For instance, Jessica McClintock size-8 two-piece eggshell brocade gown with sequined front, was $282, now $170; Galina size-10 off-the-shoulder satin pearl-and-embroidered-Alençon-lace gown with train, was $730, now $480; Alfred Angelo size-40 white V-necked lace gown with train, beaded front and sleeves, was $298, now $180; Jessica McClintock size-6 brocade, with high neck, ruffled back, cutwork-lace front and sleeves, was $440, now $264; Watters & Watters 2-piece bridesmaid dress in shantung, was $183, now $120. A.E., C.B., D.C., Disc., M.C., V.; checks accepted; all sales final. *RK Bridal Boutique, 2294 Broadway, near 83rd St. (362-9512); Mon., Tues., Wed., and Fri. 10:30 a.m.–6:30 p.m.; Thurs. till 7 p.m.; and Sat. 10 a.m.–6 p.m.; while stock lasts.*

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COTTON-BLEND ACTIVEWEAR BY MARIKA IN solid colors and sizes S–L (a few in XL) are 40 percent off in this bustling Yorkville shop. Leggings go from bicycle length to ankle length with and without stirrups, were $20–$23, now $12–$13.80; tops, were $16 for a tank, $18 for racing-back or *bustier*-bra styles, now $9.60 and $10.80 respectively; tank, boatneck, or thong tank leotards, were $19, now $11.40; and bike tank unitard and footless tank unitard, were $30 and $34 respectively, now $18 and $20.40. A.E., M.C., V., checks accepted; all sales final. *Orva, 155 E. 86th St. (369-3448); Mon.–Sat. 10 a.m.–9 p.m.; and Sun. 11 a.m.–7 p.m.; through 6/17.*

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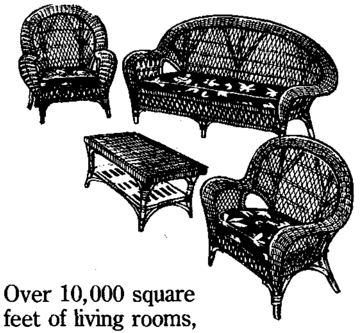

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A Complete Entertainment Guide for Seven Days Beginning

JUNE 12

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Begotten* (1989). #2—6/12–13: *Witness for the Prosecution* (1957); *The Private Lives of Sherlock Holmes* (1970). 6/14–16: *One, Two, Three* (1961); *Love in the Afternoon* (1957). 6/17: *The Front Page* (1974); *Buddy Buddy* (1981). 6/18–20: *Kiss Me, Stupid* (1964); *The Fortune Cookie* (1966). #3—*Paris is Burning.*

2. ESSEX—Grand St. at Essex St. (982-4455). Chinese Films.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Tatie Danielle.* #2—*Drowning by Numbers.* #3—*Poison.* #4—*La Femme Nikita.* #5—*The Comfort of Strangers.* #6—*The Ballad of the Sad Cafe.*

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). #1—*Berkeley in the Sixties.* #2—*Termini Station; The Vanishing.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Jungle Fever.* #2—*Backdraft.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Object of Beauty.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Out for Justice.* #2—*Hudson Hawk.* #3—*FX2.* Opening 6/14: *Robin Hood: Prince of Thieves.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/12: *Odd Man Out* (1947); *Outcast of the Islands* (1951). 6/13: *Mean Streets* (1973); *Bang the Drum Slowly* (1973). 6/14–15: *Wuthering Heights* (1939); *Jane Eyre* (1944). 6/16: *High Anxiety* (1977); *To Be or Not To Be* (1983). 6/17: *The Decameron* (1970); *The Canterbury Tales* (1971). 6/18: *Midnight Cowboy* (1969); *The Graduate* (1967).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Thelma & Louise.* #2—*Madonna: Truth or Dare.* #3—*Thelma & Louise.* #4—*City Slickers.* #5—*Don't Tell Mom the Babysitter's Dead.* #6—*City Slickers.* #7—*An Angel at My Table.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Impromptu.* #2—*What About Bob?; Straight Out of Brooklyn.* #3—*Faces.* #4—*Switch; Delusion.* #5—*The Nasty Girl.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Noir et Blanc; Dick.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Soapdish.* #2—*Only the Lonely.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Silence of the Lambs.* #2—*Daddy Nostalgia.* #3—*Alice.* #4—*Dances With Wolves.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Soapdish.* #2—*Hudson Hawk.* #3—*The Silence of the Lambs.* #4—*Soapdish.* #5—*Hangin' With the Homeboys.* #6—*Drop Dead Fred.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Jungle Fever.* #2—*City Slickers.* #3—*Only the Lonely.* #4—*Madonna: Truth or Dare.* #5—*City Slickers.* #6—*Backdraft.* Opening 6/14: *Robin Hood: Prince of Thieves.* #7—*Backdraft.* #8—*Don't Tell Mom the Babysitter's Dead.* #9—*City Slickers.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Switch.* #2—*What About Bob?* #3—*Dances With Wolves.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Impromptu; Wild Hearts Can't Be Broken.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Only the Lonely.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Thelma & Louise.* #2—*Soapdish.* #3—*City Slickers.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Backdraft.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?* Opening 6/14: *Robin Hood: Prince of Thieves.* #3—*Madonna: Truth or Dare.* #4—*Jungle Fever.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Jungle Fever.* #2—*Jungle Fever.*

MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *City Slickers.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Hangin' With the Homeboys.* #2—*Drop Dead Fred.* #3—*Out for Justice.* #4—*Hudson Hawk.* #5—*A Rage in Harlem.* #6—*Only the Lonely.* Opening 6/14: *Robin Hood: Prince of Thieves.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *What About Bob?*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *FX2.* **EMBASSY 3**—*Wild Hearts Can't Be Broken.* **EMBASSY 4**—*The Silence of the Lambs.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Ambition.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Spartacus.* #2—*Truly, Madly, Deeply.* #3—*Stone Cold.* #4—*Jungle Fever.* #5—*Object of Beauty.* #6—*Impromptu.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Thelma & Louise.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Backdraft.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Madonna: Truth or Dare.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Ambition.* #2—*Switch.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Phantom of the Opera.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 6/7–6/23: "The Third Annual New York International Festival of Lesbian and Gay Films." For details see *Museums, Societies, Etc.* below.

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mannequin Two: On the Move.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *An Angel at My Table.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Impromptu.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Jungle Fever.* #2—*Jungle Fever.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Backdraft.* **CORONET**—*Backdraft.* Opening 6/14: *Robin Hood: Prince of Thieves.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Truly, Madly, Deeply.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *What About Bob?* **CINEMA II**—*Dark Obsession.* **CINEMA THIRD AVE.**—*Love Without Pity.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Hudson Hawk.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Only the Lonely.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Thelma & Louise.* #2—*City Slickers.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Object of Beauty.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Soapdish.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Hudson Hawk.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Switch.* #2—*What About Bob?* Opening 6/14: *Robin Hood: Prince of Thieves.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Backdraft.* #2—*Jungle Fever.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Only the Lonely.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Everybody's Fine.* #3—*Ju Dou.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Drop Dead Fred.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*What About Bob?* Opening 6/14: *Robin Hood: Prince of Thieves.* #2—*City Slickers.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Thelma & Louise.* #5—*City Slickers.* #6—*Madonna: Truth or Dare; Hudson Hawk.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Jungle Fever.* #2—*Jungle Fever.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Straight Out of Brooklyn.* #2—*Backdraft.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Backdraft.* #2—*Jungle Fever.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/27–6/23: "The Art of Reality: Innovators of the Documentary." 6/15 at 2: *Point of Order* (1964); at 4: *Inside Life Outside* (1988). 9/16 at 2: *The Selling of the Pentagon* (1971); at 3:30: *The Life and Times of Rosie the Riveter* (1980).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky*.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 6/13–15, 20–22: "Michel Auder: Selected Video Works 1970–91." 6/12: Essential Cinema #49: *Vampyr* (1931–32), dir. Carl Th. Dreyer. 6/12–16 at 7: Premiere: Michael Snow, *To Lavoisier, Who Died in the Reign of Terror* (1991). Essential Cinema #50: *Vredens Dag* (Day of Wrath) (1943), dir. Carl Th. Dreyer. 6/15: Essential Cinema #51: *Gertrud* (1965), dir. Carl Th. Dreyer. 6/16: "Czech Modernism."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 6/11: *What Have I Done to Deserve This?* (1984). 6/18: *They Live by Night* (1948); *Johnny Guitar* (1954).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 5/31–6/28: "Japanese Abroad." 6/14: *My Sweet Lahaina* (1983).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through June at 4 & 6:30: *Impressionism and Post-Impressionism.* "Friday Evening Films." 6/14–28: *The Art of Paul Manship.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 6/14: Open Screening. 6/15: "Yvonne Rainer."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 6/7–7/7: "FAF at 15: Film Arts Foundation, San Francisco." A program of works made possible by the Foundation's support of independent film- and videomakers featuring the New York premieres of *Isadora Duncan: Movement From the Soul* (1988), *Life in the Times of the Roosevelts* (1990), and others. 5/17–8/18: "Fact/Fiction." New approaches to the documentary genre. 6/13: *At the Crossroads: Jews in Eastern Europe* (1990), dir. Oren Rudavsky and Yale Strom.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" 6/4–15: *Monty Python's Fliegende Zircus* (1973), two films commissioned by West German television. 6/18–29: "Pythons Invade America." Appearances of various Pythons on American television.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 6/12: "Suffolk County Film Festival." 6/13: *Maria's Story* (1990), with guest speakers. 6/14–16: *Reversal of Fortune* (1990). 6/17–19: *Hamlet* (1990).

NEW YORK INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS—Biograph Cinema, 225 W. 57th St. (866-6516). 6/7–23. Call for times. 6/12: *Brotherto-Brother: A Collection of Shorts by, for, or About African-American Gay Men* (1989–91); *Framed Youth: Revenge of the Teenage Perverts* (1983); *Transportations: Lesbian Shorts* (1989–91); *JD's Queer Punk Movies.* 6/13: *Drama in Blonde* (1985); *The Salt Mines* (1990); *The Battle of Tuntenhaus* (1991); *Profession: Transvestite* (1982); *Resident Alien* (1990); *Wild Flowers* (1989); *It's That Age* (1990); *S & M: Sex and Music Videos* (1987–91). 6/14: *All of Me* (1990); *Without Make-up You Haven't got a Prayer* (1988); *Rough Sketch of a Spiral* (1990); *S & M: Sex and Music Videos* (1987–91); *Khush: South Asian Lesbian and Gay Films* (1990–91); *Hard to Imagine* (1850–1969); *Adios Roberto* (1984). 6/15: *Poetry in Motion: Shorts by Lesbians of Color* (1986–91); *We Are Hablando: Latino Men's Shorts* (1985–91); *Curt & Kurt; Queers Are Back* (1987–88); "An Evening With Sadie Benning;" *Otra Historia de Amor* (1986). 6/16: *Wild Flowers* (1989); *It's That Age* (1990); *Dyke after Dyke: Latina Shorts for Everyone* (1987–91); *The Salt Mines* (1990); *The Battle of Tuntenhaus* (1991); *Profession: Transvestite* (1991); *Extramuros* (1985); *Over Our Dead Bodies* (1991); *Relax* (1991); *Gotstobeadrag* (1991). 6/17: "Benefit Reception For Housing Works"; *Absolutely Positive* (1990); *Freak Orlando* (1981). 6/18: *Transportations: Lesbian Shorts* (1989–91); *Red, Hot & Blue* (199); *I Want Muscle* (1990–91); *BrothertoBrother* (see 6/12).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 6/14–7/11: "Anatole Dauman, Producer." 6/14–16: *Les Astronautes & Chronique D'Un Ete; Du Cote de la Cote & Hiroshima Mon Amour; A & Muriel.* 6/15: *L'Afrique Nous Parle I.* 6/16: *L'Afrique Nous Parle II.* 6/18–20: *Lettre de Siberie & Nuit et Brouillard; Du Cote de la Cote & Hiroshima Mon Amour; Romeo et Jupettes & Masculin Feminin; L'Annee Derniere A Marienbad.*

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 5/18–6/13: "Recent German Film Series." 6/15: *The Silence of the Poet* (1986). 7/12: *The New Spirit in Painting* (1982–83). 7/13: *The Wild Clown* (1986).

For movie showtimes

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New York MAGAZINE

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MOVIES

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. An overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*City Slickers.* #2—*Hudson Hawk.* #3—*Backdraft.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Backdraft.* #2—*What About Bob?* #3—*Soapdish.* #4—*Drop Dead Fred.* #5—*Only the Lonely.* #6—*Don't Tell Mom the Babysitter's Dead.* #7—*Jungle Fever.* #8—*Jungle Fever.* #9—*City Slickers.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*City Slickers.* #4—*Don't Tell Mom the Babysitter's Dead.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Jungle Fever; Hudson Hawk.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Backdraft.* #2—*Hudson Hawk.* #3—*City Slickers.* #4—*Jungle Fever; A Rage in Harlem.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Thelma & Louise.* #2—*Backdraft.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Stone Cold.* #5—*What About Bob?* #6—*City Slickers.* #7—*Drop Dead Fred.* #8—*FX2.* #9—*A Rage in Harlem.* #10—*Jungle Fever.* #11—*Hudson Hawk.* #12—*Soapdish.* #13—*Out for Justice.* #14—*Jungle Fever.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Only the Lonely.* #2—*Backdraft.* #3—*Switch.* #4—*City Slickers.* #5—*City Slickers.* #6—*Thelma & Louise.* #7—*Don't Tell Mom the Babysitter's Dead.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Backdraft.* #2—*Soapdish.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*City Slickers.* #3—*A Rage in Harlem.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*What About Bob?* #2—*City Slickers.* #3—*Thelma & Louise.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Jungle Fever.* #2—*FX2.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Madonna: Truth or Dare; Hudson Hawk.* #2—*What About Bob?* #3—*Jungle Fever.* #4—*Drop Dead Fred.* #5—*Soapdish.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Jungle Fever.* #2—*Straight Out of Brooklyn.* #3—*Hudson Hawk.* #4—*Drop Dead Fred.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Thelma & Louise.* #2—*City Slickers.* #3—*Only the Lonely.* #4—*Jungle Fever.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Hudson Hawk.* #3—*Backdraft.* #4—*Soapdish.* #5—*Drop Dead Fred.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*What About Bob?* #2—*Soapdish.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Madonna: Truth or Dare.* #2—*What About Bob?* #3—*Soapdish.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Backdraft.* #2—*Hudson Hawk.* #3—*Only the Lonely.* #4—*City Slickers.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Drop Dead Fred.* #2—*City Slickers.* #3—*Hudson Hawk.* #4—*Straight Out of Brooklyn.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Only the Lonely.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*City Slickers.* #4—*Soapdish.* #5—*Hudson Hawk.* #6—*Backdraft.* #7—*Drop Dead Fred.* #8—*What About Bob?* #9—*Thelma & Louise.*

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222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hudson Hawk.* #2—*Backdraft.* #3—Through 6/13: *Drop Dead Fred.* Beg. 6/14: *Robin Hood.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Jungle Fever.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*City Slickers.* #2—*Drop Dead Fred.* #3—*Only the Lonely.* #4—*What About Bob?* #5—*Hudson Hawk.* #6—*Don't Tell Mom the Babysitter's Dead; Backdraft.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Switch.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Thelma & Louise.* #2—*City Slickers.* #3—*Soapdish.* #4—*What About Bob?*

303. CORONA—PLAZA—(639-7722). #1—*Backdraft.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Backdraft.* #2—*Soapdish.* #3—*What About Bob?* #4—*Only the Lonely.* #5—*City Slickers.* #6—*City Slickers.* #7—*Hudson Hawk; Drop Dead Fred.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Drop Dead Fred.* #2—*Soapdish.* #3—*FX2.* #4—*What About Bob?*

306. FLUSHING—MAIN STREET—(268-3636). #1—*What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*City Slickers.* #4—*City Slickers.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Backdraft.* #2—*Only the Lonely.* #3—*Jungle Fever; Drop Dead Fred.* #4—*Hudson Hawk.*

308. FLUSHING—UTOPIA—(454-2323). #1—*What About Bob?* #2—*City Slickers.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Madonna: Truth or Dare.* #2—*Jungle Fever.* #3—*Jungle Fever.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Backdraft.* #2—*Switch.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Thelma & Louise.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*City Slickers.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Jungle Fever.* #2—*Jungle Fever.* #3—*What About Bob?* #4—*Madonna: Truth or Dare; FX2.* #5—*Drop Dead Fred; Hudson Hawk.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*City Slickers.* #2—*City Slickers.* #3—*City Slickers.* #4—*Soapdish.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Thelma & Louise.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Drop Dead Fred.* #2—*Don't Tell Mom the Babysitter's Dead.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Backdraft.* #2—Through 6/13: *Hudson Hawk.* Beg. 6/14: *Robin Hood: Prince of Thieves.* #3—*Jungle Fever.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Backdraft.* #2—*Drop Dead Fred.* #3—*Don't Tell Mom the Babysitter's Dead.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*What About Bob?* #4—*Soapdish.* #5—*City Slickers.* #6—*City Slickers.* #7—*Thelma & Louise.*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Backdraft.* #2—*Only the Lonely.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Only the Lonely.* #2—*Backdraft.*

401. NEW DORP—HYLAN—(351-6601). #1—*What About Bob?* #2—*City Slickers.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Backdraft.* #2—*What About Bob?* #3—*Only the Lonely.* #4—*Thelma & Louise.* #5—*Don't Tell Mom the Babysitter's Dead.* #6—*Hudson Hawk.* #7—*Drop Dead Fred.* #8—*City Slickers.* #9—*City Slickers?* #10—*Soapdish.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Jungle Fever.* #2—*Only the Lonely.*

501. BELLMORE—MOVIES—(783-7200). *City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Backdraft.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Backdraft.* #2—*Jungle Fever.* #3—*Drop Dead Fred.* #4—*City Slickers.* #5—*Don't Tell Mom the Babysitter's Dead.* #6—*Only the Lonely.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*What About Bob?* #2—*City Slickers.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Backdraft.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*City Slickers.* #2—*Soapdish.* #3—*Backdraft.* #4—*Hudson Hawk.* #5—*Don't Tell Mom the Babysitter's Dead.* #6—*What About Bob?* #7—*Only the Lonely.* #8—*Thelma & Louise.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Drop Dead Fred.* #2—*Jungle Fever.* #3—*Hudson Hawk.* #4—*FX2.* #5—*Backdraft.* #6—*Only the Lonely; City Slickers.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Backdraft.* #2—*Soapdish.* #3—*FX2.*

508. HEWLETT—HEWLETT—(791-6768). *Switch.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Only the Lonely.* #2—*What About Bob?*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*A Kiss Before Dying.* #2—*A Rage in Harlem.* #3—*Jungle Fever.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Switch.* #2—*Once Around; A Kiss Before Dying.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Soapdish.* #2—*What About Bob?* #3—*FX2.* #4—*Madonna: Truth or Dare.* #5—*Thelma & Louise.* #6—*Hudson Hawk.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*FX2; Switch.* #2—*City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Drop Dead Fred.* #2—*Only the Lonely.* #3—*Madonna: Truth or Dare.* #4—*FX2.* #5—*The Silence of the Lambs; Dice Rules.* #6—*Hudson Hawk.*

515. MALVERNE—TWIN—(599-6966). #1—*Jungle Fever.* #2—*Dances With Wolves.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Switch.* #2—*Hudson Hawk.* #3—*Only the Lonely.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Only the Lonely.* #2—*Soapdish.* #3—*City Slickers.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Drop Dead Fred.* #6—*Backdraft.* #7—*City Slickers.* #8—*Thelma & Louise.* #9—*Hudson Hawk.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*What About Bob?* #2—*Jungle Fever.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Switch.* #2—*City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Switch.* #2—*Dances With Wolves.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Madonna: Truth or Dare.* #2—*Drop Dead Fred.* #3—*Defending Your Life.* #4—*Jungle Fever.* #5—*The Silence of the Lambs.* #6—*La Femme Nikita.* #7—*FX2.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*City Slickers.* #2—*Thelma & Louise.* #3—*Backdraft.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Soapdish.* #6—*What About Bob?*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*City Slickers.* #2—*Backdraft.* #3—*Thelma & Louise.* #4—*City Slickers.* #5—*What About Bob?*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*Don't Tell Mom the Babysitter's Dead.*

526. ROSLYN—ROSLYN—(621-8488). #1—*What About Bob?* #2—*City Slickers.*

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers.* #2—*Hudson Hawk.* #3—*Don't Tell Mom the Babysitter's Dead.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Backdraft.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Soapdish.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*Drop Dead Fred.* #4—*What About Bob?* #5—*City Slickers.* #6—*Stone Cold; City Slickers.* #7—*Hudson Hawk.* #8—*FX2.* #9—*A Rage in Harlem.* #10—*Jungle Fever.* #11—*Backdraft.* #12—*Jungle Fever.* #13—*The Five Heartbeats.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Jungle Fever.* #3—*City Slickers.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thelma & Louise.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Madonna: Truth or Dare.* #4—*Only the Lonely.* #5—*The Silence of the Lambs.* #6—*Switch; Dances With Wolves.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Soapdish.* #2—*Tatie Danielle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Only the Lonely.* #2—*City Slickers.* #3—*Hudson Hawk.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?* #3—*Backdraft.* #4—*Soapdish.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Thelma & Louise.* #2—*Jungle Fever.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Madonna: Truth or Dare.* #2—*City Slickers.* #3—*City Slickers.* #4—*Backdraft.* #5—*FX2.* #6—*Only the Lonely.* #7—*The Silence of the Lambs.* #8—*Hudson Hawk.* #9—*Thelma & Louise; Soapdish.* #10—*Don't Tell Mom the Babysitter's Dead.* #11—*What About Bob?* #12—*Jungle Fever.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*City Slickers.* #2—*City Slickers.* #3—*Switch.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Madonna: Truth or Dare; HudsonHawk.* #8—*Jungle Fever.* #9—*What About Bob?* #10—*Thelma & Louise; The Silence of the Lambs.* #11—*Soapdish.* #12—*FX2; Drop Dead Fred.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*City Slickers.* #3—*Drop Dead Fred.* #4—*What About Bob?* #5—*Soapdish.* #6—*Only the Lonely.* #7—*Hudson Hawk.* #8—*Thelma & Louise.* #9—*Backdraft.* #10—*Jungle Fever.*

611. CORAM—PINE—(698-6442). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Switch.* #3—*What About Bob?* #4—*Only the Lonely.*

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612. EAST HAMPTON—CINEMAS—(324-0448). #1—*City Slickers*. #2—*Soapdish*. #3—*Only the Lonely*. #4—*Hudson Hawk*. #5—*Thelma & Louise*.

613. ELWOOD—ELWOOD—(499-7800). #1—*What About Bob?* #2—*Soapdish*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Thelma & Louise*. #2—*City Slickers*. #3—*Only the Lonely*. #4—*Madonna: Truth or Dare; Hudson Hawk*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Backdraft*.

618. ISLIP—ISLIP—(581-5200). #1—*Backdraft*. #2—*Only the Lonely*. #3—*Soapdish*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Only the Lonely*. #2—*What About Bob?* #3—*Backdraft*. #4—*City Slickers*.

620. LINDENHURST—LINDENHURST—(888-5400). *A Kiss Before Dying; Home Alone*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Jungle Fever*. #2—*Thelma & Louise*. #3—*Don't Tell Mom the Babysitter's Dead*. #4—*Backdraft*. #5—*City Slickers*. #6—*Only the Lonely*. #7—*Hudson Hawk; Madonna: Truth or Dare*. #8—*Drop Dead Fred*.

623. NORTHPORT—NORTHPORT—(261-8600). *A Kiss Before Dying; Home Alone*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*FX2; Madonna: Truth or Dare*. #2—*Switch; Wild Hearts Can't Be Broken*. #3—*Only the Lonely*. #4—*Backdraft*. #5—*Jungle Fever*. #6—*Soapdish*. #7—*City Slickers*. #8—*Drop Dead Fred*. #9—*Don't Tell Mom the Babysitter's Dead*. #10—*What About Bob?* #11—*Thelma & Louise*. #12—*City Slickers*. #13—*Hudson Hawk*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Switch*. #2—*La Femme Nikita; City Slickers*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Ballad of the Sad Café*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Jungle Fever*. #2—*Drop Dead Fred*. #3—*Don't Tell Mom the Babysitter's Dead*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *A Kiss Before Dying; Home Alone*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Jungle Fever*. #2—*Hudson Hawk*. #3—*Backdraft*. #4—*What About Bob?* #5—*Don't Tell Mom the Babysitter's Dead*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Hudson Hawk*. #2—*Jungle Fever*. #3—*Soapdish*.

636. WEST ISLIP—TWIN—(669-2626). #1—*What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Soapdish*. #2—*What About Bob?*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Switch*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*City Slickers*. #2—*Madonna: Truth or Dare*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Don't Tell Mom the Babysitter's Dead*. #2—*Drop Dead Fred*. #3—Through 6/13: *Hudson Hawk*. Beg. 6/14: *FX2*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Thelma & Louise*. #2—*City Slickers*.

704. HARRISON—CINEMA—(835-9800). *Soapdish*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Backdraft*. #2—*Drop Dead Fred*. #3—*Soapdish*. #4—*Only the Lonely*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*What About Bob?* #2—*Thelma & Louise*. #3—*Soapdish*. #4—*Switch*. #5—*FX2*. #6—*Madonna: Truth or Dare*. #7—*Hudson Hawk*. #8—*Backdraft*. #9—*Only the Lonely*. #10—*Drop Dead Fred*.

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 6/13: *Thelma & Louise*. Beg. 6/14: *Robin Hood: Prince of Thieves*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*City Slickers*. #2—*Don't Tell Mom the Babysitter's*

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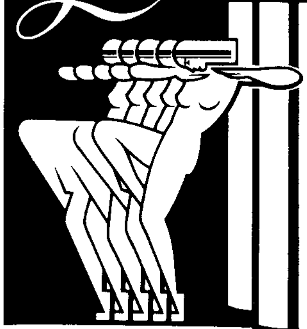

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709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Soapdish.* #2—*Backdraft.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Only the Lonely.* #5—*What About Bob?*

714. PEEKSKILL—BEACH—(737-6262). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*FX2.* #4—*City Slickers.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Jungle Fever.* #2—*Soapdish.* #3—*What About Bob?* #4—*Drop Dead Fred.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Backdraft.*

718. RYE—RYE RIDGE—(939-8177). #1—*What About Bob?* #2—*Backdraft.*

719. SCARSDALE—FINE ARTS—(723-6699). *Jungle Fever.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*What About Bob?* #2—*Switch.* #3—*Madonna: Truth or Dare.* #4—*Thelma & Louise.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Backdraft.* #2—*Soapdish.* #3—Beg. 6/14: *Robin Hood: Prince of Thieves.* #4—*City Slickers.* #5—*Only the Lonely.* #6—Through 6/13: *FX2.* Beg. 6/14: *Robin Hood: Prince of Thieves.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Thelma & Louise.* #2—*Only the Lonely.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*City Slickers.* #5—Through 6/13: *Hudson Hawk.* Beg. 6/14: *Robin Hood: Prince of Thieves.* #6—*Backdraft.* #7—Through 6/13: *FX2.* Beg. 6/14: *Robin Hood: Prince of Thieves.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*What About Bob?* #2—*Switch.* #3—*Mr. & Mrs. Bridge.* #4—*Jungle Fever.* #5—*Madonna: Truth or Dare.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*What About Bob?* #2—*Hudson Hawk.* #3—*Soapdish.* #4—*Thelma & Louise.* #5—*Don't Tell Mom the Babysitter's Dead.* #6—*Backdraft; City Slickers.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 6/13: *Drop Dead Fred.* Beg. 6/14: *Robin Hood.* #2—*Only the Lonely.*

757. NYACK—CINEMA EAST—(358-6631). *Only the Lonely.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*City Slickers; What About Bob?*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Don't Tell Mom the Babysitter's Dead.*

764. LAFAYETTE—(357-6030). *Hudson Hawk; Wild Hearts Can't Be Broken.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Backdraft.* #2—*Jungle Fever.*

801. DANBURY CINE—(743-2200). #1—*Thelma & Louise.* #2—*What About Bob?* #3—*Soapdish.*

802. DANBURY—CINEMA—(748-2923). #1—*Only the Lonely.* #2—*City Slickers.*

803. DANBURY—PALACE—(748-7496). #1—*Madonna: Truth or Dare.* #2—*Hudson Hawk.* #3—*Drop Dead Fred; Don't Tell Mom the Babysitter's Dead.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Hudson Hawk.*

807. GREENWICH—CINEMA—(869-6030). #1—*Backdraft.* #2—*Jungle Fever.*

808. GREENWICH—PLAZA—(869-4030). #1—*Switch.* #2—*Only the Lonely.* #3—*Soapdish.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Switch.* #2—*FX2; Wild Hearts Can't Be Broken.*

810. NORWALK—CINEMA—(838-4504). #1—*Jungle Fever.* #2—*Madonna: Truth or Dare.*

813. SOUTH NORWALK—SONO—(866-9202). 6/11-13: *Once Around.* 6/14-17: *Cross My Heart; 1900.* 6/18-20: *The Vanishing.*

815. STAMFORD—AVON—(324-9205). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Madonna: Truth or Dare.*

816. STAMFORD—CINEMA—(324-3100). #1—*FX2; City Slickers.* #2—*Hudson Hawk.* #3—*Drop Dead Fred.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*What About Bob?* #2—*Thelma & Louise.*

819. TRUMBULL—CINEMA—(374-0462). #1—*What About Bob?* #2—*Soapdish.* #3—*Hudson Hawk.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Only the Lonely.* #2—*Soapdish.* #3—*City Slickers.* #4—*What About Bob?*

821. WESTPORT—POST—(227-0500). *Backdraft.*

822. WILTON—CINEMA—(762-5678). *Thelma & Louise.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Madonna: Truth or Dare.* #2—*City Slickers.* #3—*Only the Lonely.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Hudson Hawk; Backdraft.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Only the Lonely.* #2—*Thelma & Louise.* #3—*City Slickers.* #4—*Hudson Hawk; A Rage in Harlem.* #5—*Jungle Fever.* #6—*Jungle Fever.* #7—*Soapdish.* #8—*Backdraft.* #9—*Drop Dead Fred.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hudson Hawk.* #2—*Switch.* #3—*Thelma & Louise.* #4—*Only the Lonely.* #5—*FX2.* #6—*Don't Tell Mom the Babysitter's Dead.* #7—*Jungle Fever.* #8—*Drop Dead Fred.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Soapdish.* #2—*City Slickers.* #3—*Madonna: Truth or Dare.* #4—*City Slickers.* #5—*Backdraft.* #6—*What About Bob?*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Oscar.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Stone Cold; A Rage in Harlem; Ambition; Oscar.* #2—*The Silence of the Lambs; Dances With Wolves.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *City Slickers.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Hudson Hawk; A Rage in Harlem.* #2—*Jungle Fever.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Soapdish.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*FX2; GoodFellas.* #4—*Wild Hearts Can't Be Broken; Switch.* #5—*Drop Dead Fred.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Backdraft.* #2—*Only the Lonely.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*What About Bob?* #2—*Thelma & Louise.* #3—*Backdraft.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Madonna: Truth or Dare.* #3—*New Jack City; The Five Heartbeats; Home Alone.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 6/13: *Hudson Hawk.* Beg. 6/14: *Robin Hood.* #2—*Only the Lonely.* #3—*City Slickers.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Jungle Fever.* #2—*Soapdish.* #3—*Only the Lonely.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *What About Bob?*

931. CRANFORD—CRANFORD—(276-9120). #1—*Thelma & Louise.* #2—*Backdraft.*

932. ELIZABETH—ELMORA—(352-3483). *FX2.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Backdraft.* #2—*City Slickers.* #3—*Only the Lonely.* #4—*Hudson Hawk; Don't Tell Mom the Babysitter's Dead.* #5—*Drop Dead Fred.*

935. UNION—LOST PICTURE SHOW—(964-4497). *La Femme Nikita.*

936. UNION—UNION—(686-4373). #1—*Soapdish.* #2—*City Slickers.*

937. WESTFIELD—RIALTO—(232-1288). #1—*City Slickers.* #2—*Switch; Hudson Hawk.* #3—*Only the Lonely.*

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*City Slickers.* #2—*Hudson Hawk.* #3—*Jungle Fever.* #4—*Don't Tell Mom the Babysitter's Dead; Drop Dead Fred.* #5—*Wild Hearts Can't Be Broken.*

951. CLOSTER—CLOSTER—(768-8800). *Backdraft.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Backdraft.* #2—*City Slickers.* #3—*Thelma & Louise.* #4—*Soapdish.*

953. EMERSON—QUAD—(261-1000). #1—*Backdraft.* #2—*Soapdish.* #3—*Madonna: Truth or Dare.* #4—*Don't Tell Mom the Babysitter's Dead; Wild Hearts Can't Be Broken; FX2.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Only the Lonely.* #2—Through 6/13: *FX2.* Beg. 6/14: *Robin Hood: Prince of Thieves.*

958. OAKLAND—TWIN—(337-4478). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?*

960. PARAMUS—BERGEN MALL—(845-4449). *Madonna: Truth or Dare.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Soapdish.* #2—*The Silence of the Lambs.* #3—*Hudson Hawk.* #4—*Only the Lonely.* #5—*Thelma & Louise.* #6—*City Slickers.* #7—*Drop Dead Fred.* #8—*FX2.* #9—*Backdraft.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?* #3—*Jungle Fever.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Jungle Fever.* #2—*Backdraft.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Backdraft.* #2—*What About Bob?* #3—*Soapdish.* #4—*Only the Lonely.* #5—*City Slickers.* #6—*City Slickers.* #7—*Hudson Hawk.* #8—*Don't Tell Mom the Babysitter's Dead.* #9—*Thelma & Louise.* #10—*Jungle Fever.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Wild Hearts Can't Be Broken; La Femme Nikita; Switch.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Only the Lonely.* #2—*City Slickers.* #3—*Soapdish.* #4—*City Slickers.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*City Slickers.* #2—*What About Bob?* #3—*Wild Hearts Can't Be Broken.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*La Femme Nikita; What About Bob?* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*Wild Hearts Can't Be Broken.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*What About Bob?* #2—*Soapdish.* #3—*Only the Lonely.* #4—*Thelma & Louise.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*What About Bob?* #2—*Thelma & Louise.* #3—*Jungle Fever.*

972. WESTWOOD—PASCACK—(664-3200). #1—*City Slickers.* #2—*Only the Lonely.* #3—Through 6/13: *Hudson Hawk; Switch.* Beg. 6/14: *Robin Hood: Prince of Thieves.* #4—*Only the Lonely.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. She offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **14**

AMBITION—(1 hr. 40 min.; 1991) A frustrated young writer (Lou Diamond Phillips) attempts to launch his writing career with a sensationalist exposé of the recently paroled "Valentine's Day Slasher." As he insinuates himself into the murderer's life, he discovers his own latent criminal tendencies and unscrupulousness. R. **37, 44, 907**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The starkness of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **9, 50**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **5, 19, 25, 41, 53, 53, 68, 89, 91, 150, 152, 157, 160, 200, 203, 214, 217, 219, 222, 300, 303, 304, 311, 315, 317, 322, 400, 406, 502, 503, 504, 505, 506, 517, 523, 524, 528, 530, 601, 606, 608, 610, 617, 618, 619, 621, 625, 634, 706, 709, 716, 718, 724, 755, 800, 821, 900, 902, 905, 917, 931, 951, 952, 953, 961, 964**

THE BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) This adaptation of Carson McCullers's famous 1941 story is awkward and puzzling. McCullers writes with an entrancing plainness and an entrancing oddity, as if she were just talking in your ear, but the movie never finds a comfortable tone. Its greatest interest is Vanessa Redgrave as the classic McCullers's creation Miss Amelia. Southern landowner and moonshiner, an amazon every bit as strong as a man, Miss Amelia rules over the town in bitter chastity, half witch, half ungracious goddess. Redgrave is strikingly odd, but things take a turn for the worse when Cork Hubbert enters, as Amelia's wandering cousin, Lymon, a tiny hunchback with a broad streak of self-pity. Hubbert has a rasping voice and a razory laugh, and he's busy and theatrical in the worst way. Miss Amelia takes a shine to Cousin Lymon. But suddenly, her handsome husband of ten years ago, Marvin Macy (Keith Carradine), a man she humiliated, refusing to sleep with him, returns to claim his revenge. And then Lymon falls in love with him, and the two of them set about destroying Miss Amelia. There is an epic fistfight between Marvin and Amelia, a scene that goes on forever, senselessly, bloodily, the man and woman flailing away at each other. In the end, we can't tell whether to take *The Ballad of the Sad Cafe* realistically or mythically, and we suspect the filmmakers didn't know either. Directed by Simon Callow. (5/27/91) NR. **3, 630**

BERKELEY IN THE SIXTIES—(1 hr. 57 min.; 1990) A documentary about the Bay-area student protest movement. Mark Kitchell's film combines archival footage with recent interviews; featuring Ronald Reagan, Martin Luther King Jr., Huey Newton, the Grateful Dead. **4**

CITY SLICKERS—(1 hr. 47 min.; 1991) Billy Crystal, Daniel Stern, and Bruno Kirby star as three unlikely cowboys on a cattle drive across the American Southwest with Jack Palance as their veteran trail boss. PG-13. **9, 9, 19, 19, 19, 24, 32, 62, 85, 85, 150, 152, 155, 157, 160, 200, 200, 204, 206, 213, 217, 218, 219, 300, 302, 304, 304, 306, 306, 308, 313, 315, 315, 315, 319, 319, 401, 406, 406, 501, 503, 504, 505, 506, 513, 517, 517, 520, 523, 524, 524, 526, 527, 530, 530, 532, 600, 606, 606, 608, 608, 610, 612, 616, 619, 621, 625, 625, 627, 700, 703, 708, 714, 723, 724, 755, 759, 802, 816, 820, 900, 902, 905, 905, 910, 920, 933, 936, 937, 950, 952, 961, 965, 965, 967, 967, 968, 972**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **14**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—turf, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **14, 20, 320, 601, 521, 533, 907**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **55**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your*

Life doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **522**

DELUSION—(1 hr. 40 min.; 1991) While driving through Death Valley, an unsuspecting corporate type picks up two hitchhikers-cum-embezzlers on the lam with $240,000. R. **10**

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last—and insults just about everyone. NC—17. **514**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **9, 19, 26, 37, 60, 85, 152, 155, 160, 200, 204, 214, 219, 222, 300, 301, 306, 313, 316, 318, 406, 503, 504, 505, 517, 523, 524, 527, 530, 532, 601, 606, 608, 610, 611, 621, 625, 631, 634, 636, 702, 708, 709, 724, 755, 760, 803, 815, 900, 904, 912, 918, 933, 938, 950, 953, 958, 962, 965**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **18, 33, 83, 152, 160, 210, 211, 214, 218, 219, 222, 300, 304, 305, 307, 314, 316, 318, 406, 503, 506, 514, 517, 522, 530, 608, 610, 621, 625, 631, 702, 705, 706, 715, 756, 803, 816, 902, 904, 912, 933, 950, 961**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni is a venerable patriarch whose last wish to gather together his estranged children for one last reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 522, 627, 935, 966, 969**

FX2 — THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. **7, 36, 160, 208, 305, 314, 506, 507, 512, 513, 514, 522, 530, 606, 608, 625, 702, 706, 714, 723, 724, 809, 816, 904, 912, 932, 953, 956, 961**

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride and discrimination. Directed by Joseph Vasquez. R. **18, 33**

HUDSON HAWK—(1 hr. 35 min.; 1991) Bruce Willis wears three earrings on his left ear. Or is it four? The exact number of gold bands adorning Willis's auditory member may be the only subject of interest in this smirking folly, a $50 million parody of action movies that makes no sense whatsoever. A calamity, a disaster, a fiasco. In that order. Directed (with much on-the-set interference) by Michael Lehmann. (6/3/91) R. **7, 18, 33, 60; 65, 85, 150, 155, 156, 157, 160, 210, 211, 214, 217, 218, 219, 222, 300, 304, 307, 313, 314, 317, 319, 406, 505, 506, 512, 514, 516, 517, 527, 530, 600, 606, 608, 610, 612, 616, 621, 625, 634, 635, 702, 706, 708, 714, 724, 755, 764, 803, 805, 816, 819, 900, 902, 904, 911, 920, 933, 937, 950, 961, 965, 972**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10, 21, 38, 51**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Reviewed in this issue. R. **5, 19, 26, 31, 31, 38, 52, 52, 68, 87, 87, 91, 152, 152, 156, 157, 160, 160, 208, 210, 211, 213, 222, 307, 310, 310, 314, 314, 317, 500, 503, 506, 510, 515, 519, 522, 530, 530, 532, 603, 606, 608, 610, 621, 625, 631, 634, 635, 715, 719, 753, 800, 807, 810, 902, 902, 904, 911, 922, 950, 962, 964, 965, 971**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **510, 511, 620, 623, 633**

LOVE WITHOUT PITY—(1 hr. 35 min.; 1991) In his first feature, the young writer-director Eric Rochand has made a lightweight and very pleasing bittersweet romantic comedy that draws on the new post-Marxist atmosphere in student-intellectual Paris. The hero, Hippo (Hippolyte Girardot), is a parasite—an ex-student pushing 30 who cadges off friends and family and wants nothing at all. Why isn't Hippo depressing, then? Hippolyte Girardot is handsome and graceful, and he looks at a woman with a sweet candor that promises adventure. He offers himself directly, and since he has no money, no job, no future, he seems almost recklessly romantic. Nathalie (Mireille Perrier), a beautiful and brilliant graduate student, is amused by him—he's more appealing than her earnest friends. The relationship of this odd couple is seen without sentimentality yet still seen as a romance. Transient pleasures, an appreciation of friendship and companionship, a sense of magic in the air, a willingness to make jokes but not to lean too heavily on them—insouciance and modesty and romantic hope link Rochand with Godard and Truffaut, even though the background has shifted. (6/3/91) R. **55**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 19, 26, 42, 85, 210, 216, 310, 314, 512, 514, 522, 533, 606, 608, 616, 621, 625, 700, 706, 722, 753, 803, 810, 815, 900, 905, 918, 953, 960**

MANNEQUIN TWO: ON THE MOVE—(1 hr. 35 min.; 1991) William Ragsdale falls in love with a beautiful department-store mannequin who comes to life. Now who's the dummy here? **48**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **10**

NOIR ET BLANC—(1 hr. 20 min.; 1991) Claire Devers directs a disturbing film about masochism inspired by *Desire and the Black Masseur*, a short story by Tennessee Williams. NR. **11**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunklike yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **6, 38, 63**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **12, 19, 22, 33, 61, 80, 152, 155, 200, 213, 217, 219, 300, 304, 307, 313, 315, 319, 322, 400, 406, 500, 503, 505, 506, 509, 514, 516, 517, 533, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 808, 820, 900, 902, 904, 916, 920, 922, 933, 937, 956, 961, 965, 967, 970, 972, 972**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **907, 908**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 33, 160**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in.

Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **33, 157, 160, 204, 510, 530, 902, 908, 911**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) Kevin Costner stars as the renegade hero who stole from the rich and gave to the poor in medieval England's Sherwood Forest. Directed by Kevin Reynolds. With Morgan Freeman, Christian Slater, Alan Rickman, and Mary Elizabeth Mastrantonio. PG-13. **7, 19, 26, 33, 53, 66, 85, 222, 317, 707, 723, 723, 724, 724, 756, 920, 956, 972**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **14, 18, 36, 309, 514, 522, 533, 606, 608, 908, 961**

SOAPDISH—(1 hr. 40 min.; 1991) Reviewed in this issue. PG-13. **12, 18, 18, 24, 64, 79, 152, 160, 203, 210, 214, 215, 216, 219, 302, 304, 305, 315, 319, 406, 505, 507, 512, 517, 523; 524, 530, 534, 601, 606, 608, 610, 612, 613, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 801, 808, 809, 819, 820, 902, 905, 912, 922, 936, 952, 953, 961, 965, 967, 970**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **38**

STONE COLD—(1 hr. 30 min.; 1991) Former linebacker Brian Bosworth debuts as a cop who goes undercover to expose a biker gang gone bad. R. **160, 530, 908**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 49, 89, 211, 218**

SWITCH—(1 hr. 42 min.; 1991) Blake Edwards's latest may have a wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. For all his sexual riffing, Edwards has utterly conventional ideas about what men and women are. What he's done in this movie is impose role-reversal jokes, some good, some bad, onto retro stereotypes. With Jimmy Smits. (5/20/91)R. **10, 20, 44, 66, 200, 301, 311, 508, 511, 513, 516, 520, 521, 533, 608, 611, 625, 627, 639, 706, 722, 753, 808, 904, 912, 937, 966, 972**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43, 534**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **533**

TERMINI STATION—(1 hr. 45 min.; 1991) A bawdy family melodrama about Molly, a boozy broad who lives in a tract house on the outskirts of a dead-end mining town in Canada with her rebellious daughter and uptight son. Directed by Allan King. With Colleen Dewhurst and Megan Follows. **4**

★ **THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 9, 24, 40, 62, 85, 160, 200, 206, 213, 219, 302, 312, 315, 319, 406, 505, 512, 517, 523, 524, 533, 603, 606, 608, 610, 612, 616, 621, 625, 703, 706, 707, 708, 722, 724, 755, 801, 817, 822, 902, 904, 917, 931, 952, 961, 965, 970, 971**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **38, 54**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **10, 20, 26, 34, 55, 66, 85, 152, 160, 206, 210, 215, 216, 219, 300, 302, 304, 305, 306, 308, 314, 319, 401, 406, 504, 505, 509, 512, 519, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 625, 634, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 801, 817, 819, 820, 905, 917, 930, 938, 958, 962, 965, 968, 969, 970, 971**

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991) The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. G. **21, 36, 625, 764, 809, 912, 950, 953, 966, 968, 969**

REVIVALS

BUDDY BUDDY—(1 hr. 36 min.; 1981) Walter Mathau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon squats and stares like a road-company Kabuki player. The movie doesn't have much going for it apart from the basic farce situation. Dir. Billy Wilder. **1**

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **45**

THE GRADUATE—(1 hr. 45 min.; 1967) Boy-meets-girl brought up to date, sixties-style—boy also meets girl's mother. An amusing, intelligent film. With Dustin Hoffman, Anne Bancroft, and Katharine Ross. Dir. Mike Nichols. **8**

HIGH ANXIETY—(1 hr. 34 min., 1977) The news about this Mel Brooks slapstick *hommage* to Hitchcock is that it's 100 percent pure (i.e., impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. With Brooks, Harvey Korman, and Cloris Leachman. PG. **8**

MEAN STREETS—(1 hr. 50 min.; 1973) Martin Scorsese's tormented love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **8**

MIDNIGHT CROSSING—(1 hr. 44 min.; 1988) Two married couples take a Caribbean cruise for relaxation, but the journey turns into a deadly treasure hunt. With Faye Dunaway, Daniel J. Travanti, and Kim Cattrall. Written by Roger Holzberg and Doug Weiser. Dir. Holzberg. R. **8**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min.; 1957) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. **1**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, June 12

GETTING MARRIED—A revival of George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, this one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $36 to $40. Previews now prior to a 6/26 opening. Runs through 9/1. At the **Circle in the Square Theater** (uptown), 1633 Broadway on Fiftieth Street (239-6200). 2 hrs. and 25 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Michael Rupert, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. The director is Michael Blakemore and the result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the cast are Kay McClelland, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a revival of the 1964 musical production (based on the Tevye stories of Sholom Aleichem), with a book by Joseph Stein; the music is by Jerry Bock, the lyrics are by Sheldon Harnick; and the choreography and direction are based on Jerome Robbins's original dances. Featured in the present cast are Marcia Lewis, Laura Patinkin, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Opened: 11/18/90. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55; through 6/15. At the **Gershwin Theater**, Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40-$60. Opened: 11/12/89. **Martin Beck Theater**, 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with the music composed by Jule Styne, the lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday throughSaturday at 8, Wednesday at 2, Saturday at 2 and 3; $35 to $55 for all, except Wednesday matinee, which is $25 to $45; through 7/14. At the **Marquis Theater**, Broadway at Forty-fifth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler are the stars of Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Monday through Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. Opened: 4/8/91. At the **Walter Kerr Theater**, 219 West Forty-eighth Street (239-6200). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—A musical, with score composed by Claude-Michel Schonberg, lyrics written by Alain Boublil and Richard Maltby, Jr., and directed by Nicholas Hytner. A story of love and self-sacrifice involving a young Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons, **Booth,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play, which restores breadth to Broadway, stars Peter Frechette as a British officer in 18th-century Australia, and focuses on a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. Featured in the cast are Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith-Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, and Cherry Jones. Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Nederlander Theater**, 208 West Forty-first Street (307-4100).

CLOSED

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Friday at 8, Wednesday at 2, Saturday at 2, 6, and 9:30; $33 to $39.50. **Eugene O'Neill Theater,** 230 West Forty-ninth Street (239-6200).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics are by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. Presentation is a terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30-$52.50, Saturday at 2, $30 to $55. **St. James Theater,** 246 West Forty-fourth Street (239-6200. 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater,** Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. With Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, Paul Ukena, Jr. Monday-Saturday at 8, Saturday & Wednesday at 2; $25-$60. **Palace,** 1564 Broadway (730-8200). 2 hr. 15 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $37.50. At the **Westside,** 407 West Forty-third Street (246-0102).

THE BAY OF NAPLES—Author/director Joel Dragutin's comedy on narcissistic gluttony, performed in French (you'll get the drift), stars Jean-Claude Bonnifait, Elisabethe Tual, Bernard Charance, Francoise d'Inca, plus the author/director. $12; through 6/16; Thursday through Sunday at 8. First Floor Theater at **La MaMa E.T.C.,** 74A East Fourth STreet (475-7710).

BERGMAN ON STAGE—*Three classic dramas directed by Ingmar Bergman:* Bibi Andersson, Erland Josephson, Pernilla Ostergren, and Peter Stormare lead the Royal Dramatic Theater of Sweden in productions of Ibsen's *A Doll's House,* 6/10, 11, 12; Yukio Mishima's *Madame de Sade,* 6/14, 15, 16; and Eugene O'Neill's *A Long Day's Journey Into Night,* 6/18, 19, 20. Performed in Swedish, all three productions are accompanied by simultaneous English translation. $15 to $35. **BAM's Majestic** (half a block away from the Academy of Music), 651 Fulton Street, Bklyn (1/718-636-4100).

THE BLACK RIDER—A comedy-horror musical collaboration by director-designer Robert Wilson, composer-songwriter Tom Waits, and writer-poet William S. Burroughs, is based on a collection of ghost stories written early in the nineteenth century. 6/15 through 26; $15 to $50. (Phone theater for play times.) N.Y. International Festival of the Arts production at the **Brooklyn Academy of Music Opera House,** 30 Lafayette Avenue, Brooklyn (1/718-636-4129).

BODY AND SOUL—A romantic comedy, written and directed by John Glines, tells about a college professor and a photographer who were once in love, and who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. From 6/12; Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; $20. At the**Courtyard Playhouse,** 19 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop out throughout, and the fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

COMPLETE WORKS OF SHAKESPEARE (ABRIDGED)—The Reduced Shakespeare Company—Reed Martin, Jess Borgeson, and Adam Long—perform Thursday through Saturday at 8, Sunday at 3; 6/13, 14, 15, 16, 20, 21, 22, 23, at 8; $25. (Part of the New York International Festival of the Arts.) At the **Marymount Manhattan Theater,** 221 East 71st Street (279-4200).

CRIME ON GOAT ISLAND—A revival of Ugo Betti's drama, set in a bleak wasteland about a seductive stranger whose arrival disrupts thelives of three involved women; directed by Moshe Yassur. Featured in the cast are Al D'Andrea, Tamara Daniel, Margit Ahlin, and Alison Brunell. Through 6/30; Thursday through Saturday at 8, Sunday at 3; $12. **Third Step Studio,** 412 West Forty-eighth Street (633-9760).

DARK OF THE MOON—The 1945 Appalachian mountain love story, by Howard Richardson and William Berney and directed by John Grabowski, uses authentic ballads and regional music of past eras. An ensemble of eighteen actors performs. Thursday through Saturday at 8, Sunday at 7; $12; through 6/15. A Chelsea Repertory Company production at **The Acting Studio,** 29 East Nineteenth Street (228-2700).

DIONYSUS—Based on the Euripides tragedy, *The Bacchae,* adapted by Tadashi Suzuki and performed in Japanese, with simultaneous translation (rental headsets). Thursday through Saturday at 8, Sunday at 3, 6/20 to 23; $16 to $20; part of the New York International Festival of the Arts. A Japanese Society presentation at the **Juilliard Theater,** Lincoln Center, 155 West Sixty-fifth Street (832-1155).

ENSEMBLE ONE-ACTER MARATHON—Series C (6/12-23): Sherry Kramer's *The World at Absolute Zero.* Ed Bullins's *Salaam, Huey Newton, Salaam.* Arthur Miller's *The Last Yankee,* and Bryan Goluboff's *Big Al.* Wednesday through Monday at 8, Saturday and Sunday at 3; $22 (marathon pass is $60 for one ticket in each series). At the **Ensemble Studio Theater,** 549 West Fifty-second Street (247-3405).

ENCORE!—A musical revue based on songs from musicals presented by the theater; directed by Ran Avni. Tuesday, Wednesday, Thursday, Saturday at 8, Sunday at 2 and 7; $22-$25. **Jewish Repertory Theater,** 344 East Fourteenth Street (505-2667).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOOD AND SHELTER—Kelly Coffield stars in Jane Anderson's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With Phillip Hoffman, T-F Walker, Isiah Whitlock jr., John Speredakos, Virginia Wing. Tuesday through Saturday at 8, Sunday at 3 &7:30; $18 & $22; through 6/16. **Vineyard,** 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's review is up to par, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30; Sunday at 7:30; Sunday at 3:30; $32.50-$35. **Theater East,** 211 East 60th (838-9090). ● ●

FOREVER PLAID—Musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, and David Engel. Tuesday through Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's,** 158 West Seventy-second Street (595-7400). ●

FRIDAYS—Henderson Forsythe and John Peakes star in Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; completing the cast are Kent Adams, Stephanie Madden, David Edward Jones, and Alice White; directed by Gus Kaikkonen. $22 to $24; Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $20; through 6/23. **Playhouse 91,** 316 East Ninety-first Street (831-2000).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20-$28; through 6/23. **Second Stage Theater,** 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill: Robert Patrick's *Host* stars Harvey Fierstein as a writer haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) suddenly walks back into his life; followed by Fierstein's *Safe Sex,* featuring Fierstein and Workman as two lovers who get back together following a lengthy break-up; both directed by Eric Concklin. Wednesday & Thursday at 8, Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $18.50-$32.50; through 7/14. **Actors Playhouse,** 100 Seventh Avenue South (564-8038).

THE HAVE-LITTLE—Migdalia Cruz's drama which follows a girl's journey from childhood to motherhood in the South Bronx, which she survives by virtue of her own inner strength and spirituality; directed by Nilo Cruz. Featured in the cast are Gabriella Diz-Farrar, David Roya, Divina Cook, and Marisol Massey. Wednesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $18 to $20; through 6/30. A Hispanic American Arts Center production in its Mainstage Theater, at the **INTAR Theater,** 420 West Forty-second Street (279-4200).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice & cathedrals of hypocrisy. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed. Through 6/28. **Charles Ludlam,** One Sheridan Square (691-2271).

JUNGLE OF CITIES—Bertolt Brecht's play, translated by Anselm Hollo, is an account of Chicago in 1912 where the main combatants fight to prove who's the better man; directed by A. M. Raychel. With Dean Fiore, Richard Ross, Julia Golden, Peter Leitner, Greg Hecht, Jack Warren, Steve Abbruscato, Leticia Ferrer. Thursday-Saturday at 8:30; $15; through 6/22. **Theater-Studio,** 750 Eighth Avenue (719-0500).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15; from 6/14. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIPS TOGETHER, TEETH APART—Terrence McNally's new play is the story of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Swoozie Kurtz, Anthony Heald, Christine Baranski, & Nathan Lane! Tuesday through Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; $35. Manhattan Theater Club production at **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric

Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Sivaro, Wayne Maugans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; $20 to $22. **45th Street Theater,** 354 West Forty-Fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; $25; through 8/25. **Orpheum,** 126 Second Avenue (477-2477).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp amid the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday through Saturday at 8, Sunday at 3; through 6/30; $10. At the **Westside Repertory Theater,** 252 West Eighty-first Street (874-7290).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35. **Mitzi E. Newhouse,** 150 West 65th Street (239-6200).

THE NIGHT OF THE MURDERERS—Cuban playwright Jose Triana's piece stating that all families play games; but when they lead to danger, the games should end; alternate performances in English (Ana Maria Estrada, Gabriela Kohen, Bill Blechingberg) and Spanish (Ms. Estrada, Ms. Kohen, Manuel Arenas); directed by Manuel Arenas. English: Friday at 8, Saturday at 2, through 6/28; in Spanish: Saturday at 8, through 6/29; Sunday at 4, 6/16-30. $12; At the **Dualiy Playhouse,** 119 West Twenty-third (1/718-624-2920).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks,** 432 West Forty-second Street (239-4321). ● ●

III BARRON ROAD—Meredith Muncy's play takes place on a rainy Christmas Eve in a motel lobby in Texas, and a girl thinks about the events that have brought here there; directed by Mark Harborth. With Timothy Williams, Andrew Frost, Margaret Mackey, Kate Schlesinger, Vanessa Hollingshead, and Robin Rothstein. Tuesday through Friday at 8, through 7/12; $15. **Wings,** 154 Christopher Street (627-2961).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, and Sunday at 7; $29.50. At the **Westside Theater,** 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center,** 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $30-$32. At the **Blue Angel,** 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; $12; $30. A Playwrights Preview production at the **Mazur Theater,** in the Asphalt Green, 555 East 90th Street (996-7287).

PROM QUEENS UNCHAINED—Musical about a senior high prom queen competition at a public school in 1959. Book by Stephen Witkin, music with a wide range of fifties sound by Keith Hermann, lyrics by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, and James Heatherly. Tuesday through Friday at 8, Saturday and Sunday at 2:30 & 7; $33 (includes a "bag" lunch). **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba.* Jacobo Langner's *Esperando La Carroza.* Dolores Prida's *Botanica.* Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna. Los Jibaros Progresistas,* Manuel Gonzalez's musical on a double bill with *El Huesped,* Juan Pedro Soto's play. *Mexico Romantico,* musical revue. Gian-Carlo Menotti's *El Consul.* Plays $15, musicals $20. (For schedule information phone theater.) Through 6/23, Grupo de Teatro Macunaima's *Nova Velha Estonia,* a fable for adults offers an unexpected psychoanalytic look at *Little Red Riding Hood,* adapted by Antunes Filho ($20); Tuesday-Saturday at 8, Sunday at 7. **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

SELLING OFF—Andrew Bloch and Dody Goodman star in Harris Freedman's comedy about the world of a harried accountant who decides to just chuck it all and start a new life; directed by Gene Feist; Also featured in the cast are Larry Block, Janet Zarish, John Braden, John C. VEnnema, Deborah Cresswell, Robert Stattel, and Sofia Landon. Tuesday through Saturday at 8, Wednesday at 2:30, Saturday and Sunday at 3; $30. At the **John Houseman Theater,** 450 West Forty-second Street (967-9077).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's,** 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—A bubbling, brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon. With Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, Paula Lockheart (who wrote the music and lyrics); he book is by Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $32.50. **Theater,** 17 Irving Place (228-0844).

STATE THEATER OF LITHUANIA—Repertory productions of *Uncle Vanya,* a stinging critique of Soviet society, and *The Square,* a parable of love and oppression; both are directed by Eimuntas Nekrosius. Performances are in Lithuanian with free simultaneous translation. Through 7/7; $30. Phone theater for dates and times of the two plays. A New York International Festival of the Arts production at the **Joyce Theater,** 175 Eighth Avenue (242-0800).

THE SUBJECT WAS ROSES—A revival of Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patrick Dempsey) who has come home from a World War II hitch to an uneasy reunion, full of conflict, with his family; directed by Jack Hofsiss. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; $25 to $35; through 6/30. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 6/30. A Playwrights Horizons Theater production at its **Mainstage,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's award-winning play, with Robert Lansing, Matt Salinger, Matthew Ryan, Daniel Baum, and Phyllis Somerville, directed by Kevin Dowling. It tells of the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $22.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TALLEY & SON—A revival of Lanford Wilson's play presenting twelve vibrant characters painting a canvas of life in a Missouri town as the Talleys deal with the effects of WWII and conflicts in the family; directed by Ike Schambelan. (Sighted and blind actors participate.) Tuesday through Saturday at 8, Saturday at 2:30, Sunday at 3 and 7; 6/18 through 30; $10. A Theater by the Blind Production at the **Theater Off Park,** 224 Waverly Place (279-4200).

THE TRAGEDY OF MACBETH—Some of Britain's leading black actors from the Royal Shakespeare Company and the Royal National Theater perform the world premiere of this play, set in Africa against the background of recent political turmoil, conceived and directed by Stephen Rayne, for the N. Y. International Festival for the Arts. John Matshikiza and Caroline Lee Johnson play Macbeth and Lady Macbeth. 6/14, 17, 18, 20, 21 at 8; 6/15, 19, 22 at 2 and 8; 6/16, 23 at 3; $25. **St. Bartholomew's Church,** Park Avenue between 50th and 51st Streets (307-7171).

TROUBADOR—Christopher Howatt heads the cast of a musical based on the life of Francis of Assisi and his merry band of saints and singers; lyrics by John Martin; score by Bert Draesel; directed by D. J. Maloney; dance sequences choreographed by Tom Ribbink. Featured in the cast are Jack O'Reilly, Michael McLernon, Ann Schafley, Sarah Downs, Pressley Sutherland, David Harryman, Randy Mulder, Byron Allen, William Park, Steve Gilden, Danielle Hollywood, and Keith Heimpel. Tuesday through Saturday at 8, Sunday at 2:30; $20. At the **UBU Theater,** 15 West Twenty-eighth Street (564-8038).

WORKING ONE ACTS '91—A multi-cultural festival of plays about working people, with a cast of twelve: John Sayles's *New Hope for the Dead,* directed by Earl Hagan; Laura Maria Censabella's *Abandoned in Queens,* directed by Bill Mitchelson; Suzan-Lori Parks's *Betting on the Dust Commander,* directed by Liz Diamond; and Genny Lim's *Bitter Cane,* directed by Mark Plesent. $12 (call theater for specifics). **Theater Row Theater,** 424 West Forty-second (279-4200).

OFF OFF BROADWAY

ANATOMY OF THE SEXES—*Brown Gals Rising,* written and directed by Cecelia Antoinette; David Bear Smith's *The Box,* directed by Wayne Jeffery Jelks, the first a choreopoem music dealing with five different aspects of the African-American woman, featuring Denise Kelley, Kathi Bentley, Renee Joshua-Porter, Curtiss I. Cook, Renee Fleming; the second exploring differences between three African-American men trapped in an invisible box, with Tony Simmons, Charles J. Roby, and Mark D. Kennerly. Thursday through Saturday at 8, Sunday at 3; $10; through 6/23; $10. A Blue Diamond Production at **Theater 22,** 54 West Twenty-second Street (1/718-398-6426).

APPEARANCES—Nobel Prize-winner for Literature in 1934 Luigi Pirandello's three playlets: *The Vise,* about marital infidelity*; Chee Chee,* a farce; *The Man With the Flower in His Mouth,* a tragicomedy. With Maria Allen, Robert Rowe, Michael Fife, Herman Petras, Laurie Gregg, Anthony Lizzuli, Mark Nohe, Lauren Joyce, Stuart Laurence, Nancy Learmonth; directed by Richard Bly & Angela Foster. Thursday-Saturday at 8, Saturday at 3, Sunday at 5; through 6/16; $10. At the **Playground,** 230 East Ninth Street (362-5777).

BANES' BROOD—D. Pausback's psychological drama tells about triplet brothers who are drawn back to the house in which they were raised to hear the reading of their father's will. Their conflict is rooted in a family secret, which when once revealed, causes emotional ruin. The cast includes David Loar, J. C. Islander, and

David Unger. Thursday and Friday at 8, Saturday at 2 and 8; from 6/10 through 29; $10. At the **Theater 603** in the Media Arts Building, 311 West Forty-third Street, sixth floor (614-9580).

BOOMERANGST—Rita Nachtman's unconventional comedy about a group of post-war babies, born in the fifties, schooled in the sixties, striving to make sense of themselves, their relationships, and the world they've helped to create; directed by Peter Bennett. With Carl Zeliger, Christina Dockstader, Scott Shook, Lawrence Evans, Sarah Saltus, Susannah Julien, Suzen Murakoshi, and Eric Kornfeld. Thursday and Friday at 8, Saturday and Sunday at 2 and 7; $10; 6/13 to 16, 20 to 23. At **Alice's Fourth Floor Theater**, 432 West Forty-second Street (874-4896).

CHARGE IT, PLEASE—Carlos Gorbea's comedy with music about two Puerto Rican widows who discover the world of credit cards; directed by William Martin; choreographed by Dennis Dennehy. Featured in the cast are Mel Gorham, Fred Barrows, Joan Jaffe, Jeanette Toro, Iraida Polanco, Elisa Loti, and Alberto Guzman. In English: Wednesday through Friday at 8. In Spanish, Saturday and Sunday at 2:30 and 8; $10, $12, $15; through 6/23. **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1794).

CLUB SODA—Leah Kornfeld Friedman's coming-of-age comedy that takes a look back to Brooklyn in the late 1940s; directed by Pamela Berlin; choreographed by John Carrafa. Featured in the cast are Dan Futterman, Danny Zorn, Aaron Harnick, Alanna Ubach, Katherine Hiler, Lenny Venito, and Patricia Mauceri. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $22. **WPA,** 519 West Twenty-third Street (206-0523).

COCO—A musical biography, written and directed by Vincent Kyd, stars Lisa Blary and addresses the problems faced by immigrants in America today. Set on a nightclub stage, play drifts between Coco's past and present. Featured in the cast is Michael Dashiell. Music is freely adapted from Jacques Brel, Edith Piaf, and the like. 6/16 at 7; Monday through Friday, 6/17, 18, 19, 20, 21 at 8; Saturday, 6/22, at 5 and 9; Sunday, 6/23, at 3 and 7; $10. At the **Judith Anderson Theater**, 410 West Forty-second Street (736-7930).

CROSSROADS—Brian Friel's *Winners* and Albi Gorn's *Roadsigns*, both plays about lovers at the juncture of hope and inevitability. Featured in the casts are Elizabeth Ahern, Greg McClain, Jean Carillo, and Ed Friedman. Wednesday through Saturday, 6/12, 13, 14, 15, at 8; $10. A Logodaedaly production at the **Sargent Theater**, fourth floor of ATA, 314 West Fifty-fourth Street (945-3562).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Eveslage) awakening to the possibili ties of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; $10 to $12; through 6/16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

DOUBLE BILL—Two comedies: Daniel Rybicky's *Love Hurts!* features an over-30 girl who has entrapped a man into marrying her; Lynn Allison's *'Night*, about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison and the cast includes Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8; $10. At the **New York Repertory Theater**, 162 West 83rd Street (580-6973).

THE END OF SUMMER—Gene Ruffini's play, directed by Lise Liepmann, about a free-spirited couple who wreak havoc in the home of a failed writer. Wednesday through Saturday at 8; through 6/15; $8. An Italian-American Repertory production at the **ATA Theater**, 314 West Fifty-fourth Street (330-0482).

A FLEA IN HER EAR—A revival of Georges Feydeau's comedy about a wild chase fueled by an array of jealous, lustful characters, violent revenge, and joyous reconciliations; directed by Derek Todd. Featured in the cast are Seth Newfeld, David Frank, Martha Gilpen, Tricia Kiley, Blair Tuckman, Jack Hyman, Michael Gilpen, Dawn Hunter, Curtis Anderson, Lucky Salidar, Danielle Kenney, Timothy Harris. Wednesday-Saturday at 8, Sunday at 3; through 6/22; $10. **Synchronicity,** 55 Mercer Street (925-3960).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

FULL MOON AND HIGH TIDE IN THE LADIES ROOM—Marcia Hauffrecht's play wherein women, friends, strangers, waitresses, customers meet in a restaurant/bar bathroom where everything overflows. Friday through Monday at 7; $5; 6/14-7/1. **Common Ground Theater**, 750 Eighth Avenue (969-8748).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

JACK DAW'S PARADISE—Carl Watson's play about characters, dispossessed, maybe insane, including the Birdman, Betty the Drag Queen, and Harry the Hermaphrodite, who drink themselves into a frenzy and bait each other down a murderous path; directed by John Morace. Featured in the cast are Jake Clark, Julius Klein, James Kowalczyk, Pierre Brulatour, Marisa Townshend, David Huberman, Steven D. Prestlanni, and Elmer Lang. Thursday through Saturday at 8:30, Sunday at 7:30; $8; 6/20 to 30. A Bad Neighbors Lycanthropy production at the **Playground,** 230 East Ninth Street (689-9357).

JOE EGG—A revival of Peter Nichols's comedy, directed by Kim Sharp, is the story of a married couple with a brain-defective child. With Richard Carlow, Marion CHamow, Tony Cormier, Donna Niemann, Emma Nicole, Stephanie Nash. Thursday-Saturday at 8, 6/13-29; $10. At **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (666-3955).

JULIUS CAESAR, SET IN AFRICA—Based on William Shakespeare's drama, adapted and directed by Rome Neal, and set this time in Africa, featuring an all-black cast of twenty-five, and traditional African drumming, dancing, and costumes. Thursday through Saturday at 7:30; $10; through 6/29. At the **Nuyorican Poets Cafe**, 236 East Third Street (465-3167).

KAISER! KAISER! KAISER!—Author/director Guy Bernotas's comedy follows Prince Knud of a defunct kingdom in his flight to seek freedom from court life to city life in 1960 New York; directed by the author; with Steve R. Barron, Eve Marlowe, Jeff Prine, Dawn Ouellette, Brian Revis, Wolf Eisenberg, Beth Dodye Bass, Nora Byrnes, Irenka Jakubiaka, James K. Doyle, Steve Defenderfer, Sean Patrick Campbell, and Charlotte Parsons. Wednesday, Friday, and Saturday at 8, Sunday at 2; 6/15 through 30; $10. A Neurotic Theatrical Company production at the **Gene Frankel Theater**, 24 Bond Street (242-3657).

LES BELLES SOEURS—*It's in English, don't be scared.* Michel Tremblay's play features a cast of fourteen actresses portraying a community of women obsessed with dreams of escape from their banal, convention-bound lives; directed by Janice Hoffman. Tuesday through Saturday at 8, Sunday at 7; through 6/23; $10. A First Stages Production (a new company founded to showcase plays for, by, and about women, at the **Broome Street Theater**, corner of Broome Street and Varick Street (912-0604).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

THE NONPAREIL—Maggie Kulik's comedy, adapted from Jane Austen's novel *Emma*, focuses on Emma, the matchmaker (Katrina Ferguson), scheming to find a suitable husband for her poor-as-a-church-mouse cousin (Lydia Franco); directed by Dan Roentsch. Featured in the cast are Stephen Byers, Christopher Knott, John Behan, Kelly Kimball, Bruce de Torres, Melanie Johnson, and Steve Crow. Thursday through Sunday at 8; $10; through 6/23. A Promethean Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

PACK UP YOUR TROUBLES—A one-man musical, written and performed by John David Westfall, takes audience back to the era of Vaudeville. Story is based on actual events of a WWI veteran. 6/17 and 18 only; $8. **Synchronicity,** 55 Mercer Street (925-5240).

RED SKY—Robert Dominguez's play, directed by Antonio Valente, is the story of the fatalistic relationship between a small-time hood on the lam and his bitter stepson. With John Vargas, David Anzuelo, Robert Petito, Steve Aronson, Vinny Pastore, Michael Artura, Benny Nieves, Sal Condoluci, Angie Krirstic, Steven Fucile, Tony Cucci, and Manny Melendez. Friday and Saturday at 8, Sunday at 3; $10. **Saval Theater**, 101 Murray Street (571-7594). **Closed**

RICHARD II—Stephen Broker has the title role in the Shakespeare history play, and Derek Johnson plays Bolingbroke who became in after years Richard IV; directed by Fred Fondren. With Walter Walker, Gladys Fleischman, Mark Briggs, Robert Romas, Michael Boland, Kelly Kirby, Anthony Ferguson, Fred Fondren, and Robert Baumgarner. Thursday, Friday and Saturday at 8; $10; through 6/29. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SATAN NEVER SLEEPS—Play by Ronald Wyche explores how the devil intervenes in our daily lives, often with our permission. It has a contemporary yuppie setting; directed by Marjorie Moon. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 6/30. **Billie Holiday Theater**, 1368 Fulton Street (Restoration Center), Bklyn (1/718-636-0918).

SKY WOMAN FALLING—Toby Armour's play dramatizes the life story of Mary Jemison, a colonial girl who was captured by Indians in the 1750s, assimilated into Seneca Life, and never rejoined white society; directed by Muriel Miguel. Jemison, in three stages of her life, is portrayed by three Native American actresses, Lisa Mayo, Hortensia Colorado, and Muriel Borst. Thursday-Sunday at 8, through 6/23; $5. At **Theater for the New City,** 155 First Avenue (254-1109).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott H. Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday *and* Saturday at 8, through 6/29; $10. At **Dick Shea's Studios**, 100 East Sixteenth Street (243-6542).

THE SUMMER WINDS—Frank Pugliese's play, directed by Gareth Williams, tells of romance on the hottest night in the summer in a small rundown nightclub in Brooklyn. $10; all nights except Tuesdays at 8; through 6/15. Featured in the cast are Ashley Crow, Kelly Wolf, Lisa Eichhorn, Jeff Williams, Geoffrey Nauffts, Marisa Tomei, Timothy Britten Parker, and Barry Sherman. At the **Naked Angels Theater**, 114 West Seventeenth Street (727-0020).

TADEUZ KANTOR'S PLAYS—6/12 to 16, *Dead Class* focuses on old men returning to school from the realm of death. 6/18 to 23, *Today Is My Birthday* is a self-portrait of the playwright. Both are performed by a company of 31. Performances are at 7:30, added performance Sunday at 3; $25. Cricot 2 production **La MaMa Annex,** 74A East Fourth Street (475-7710).

THIEVES' CARNIVAL—A revival of Jean Anouilh's 1932 farce, riddled with pickpockets, dangerous masquerades, seductions, deceptions, and true love; directed by Anne de Mare. Featured in the cast are Colleen de Salvo, Alfred Preisser, Sandy Walge. Wednesday through Saturday at 8; $10; through 7/6. At the **House of Candles**, 99 Stanton Street (353-3088).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWELFTH NIGHT or WHAT YOU WILL—William Shakespeare's comedy, here presented in a modern Carnival atmosphere, with a live band playing the Bard's songs set to dixie-land jazz and ragtime; directed by Peter Royston. Featured is an ensemble cast of seventeen. Wednesday through Sunday at 8, Saturday and Sunday at 2; 6/12 through 23. At the **Playhouse 125**, 125 West Twenty-second Street (1/718-499-0433).

TWO PLAYS—First on the list: Harvey Huddleston's *Place on Pierpont* enters the world of a slum lord, his tenants, and their bizarre existence. The second is Nava Semel's *The Child Behind the Eyes* which explores a woman's strength, anguish, and joy in mothering a Down's Syndrome child. Through 6/23, at 8; $10. Red Earth Ensemble productions at the **Westbeth Theater**, 151 Bank Street (777-4317).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MARCEL BROODTHAERS—Prints and multiples executed from 1964 until his death in 1976; through 7/3. Werner, 21 E. 67th St. (988-1623).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960–63 that represent a radical shift in the artist's development; through 6/29. Gagosian, 980 Madison Ave. (744-2313).

WARNER FRIEDMAN—Landscapes painted on canvases shaped after sculptures by Sol LeWitt and Tony Smith; through 6/21. Schillay & Reys, 305 E. 63rd St. (355-5710).

ELLIOT GREEN—Figurative abstract paintings with imagery drawn from dreams and fantasies; through 7/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

WINSLOW HOMER/EDWARD HENRY POTTHAST—Watercolors, drawings, and an etching, executed between 1878 and 1885/Works on paper by this American Impressionist. Through 6/28. Spanierman, 50 E. 78th St. (879-7085).

GREG HULL—Watercolor studies of tropical flowers and plants; through 7/6. Mathes, 851 Madison Ave. (249-3600).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

CLAUDE MONET—Paintings from his water-lily series; through 6/29. Elysium Arts, 28 E. 78th St. (628-3822), Tue.–Sun. 10–5.

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

KENNETH NOLAND—Recent paintings on canvas mounted onto hollow core doors that are stacked vertically or horizontally, in a series titled "Flares"; through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ZHU QUIZHAN—Ink paintings from 1960 to the present by this 99-year-old Chinese artist; through 6/22. Wender, 3 E. 80th St. (734-3460).

ZELIG SEGAL—Silver sculptures, paintings, and drawings that draw inspiration from Jewish sources; through 6/29. Urdang, 23 E. 74th St. (288-7004).

JARVIS WILCOX—Oil paintings of flowers in landscapes and still life; through 6/22. Cudahy's, 170 E. 75th St. (879-2405).

GARY WRIGHT—Painted maps of New York parks and squares; through 6/21. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

57th Street Area

HANNO AHRENS/JAMES BARSNESS—Sculptures that incorporate carved wood, plaster, roofing tar, and other materials/Large-scale paintings on canvas drop cloths. Through 7/13. Frumkin/Adams, 50 W. 57th St. (757-6655).

ERIK ANDRIESSE—Paintings based on nature that are stripped of romantic illusions and cultural references; 6/4–29. Tilton, 24 W. 57th St. (247-7480).

ENRICO BAJ—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).

DANIEL BEN-SHMUEL BARRETT—Recent steel sculptures; through 6/22. ACA, 41 E. 57th St. (644-8300).

LUIS CABALLERO—Twelve large-scale color drawings of the male figure; through 7/12. Haime, 41 E. 57th St. (888-3550).

VALENTINA DUBASKY/LYNNE FREHM—Paintings of birds in abstract habitats/Gestural abstract paintings. Through 6/29. Siegel, 24 W. 57th St. (586-0605).

JED GARET—Recent paintings; through 6/29. Miller, 41 E. 57th St. (980-5454).

FRANCES HYNES—Recent figurative paintings; through 6/21. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT INDIANA—A retrospective of prints; through 6/30. Sheehan, 41 E. 57th St. (888-4220).

ANTONI MIRALDA—An enormous belt that is part of his "Honeymoon Project" and includes the names of various products and foods exchanged between America and Spain after Columbus's second visit to America; through 7/3. Solomon, 724 Fifth Ave. (757-7777).

GREGOIRE MULLER—Paintings of swimmers in which the water becomes an abstract field and a metaphor for the qualities of paint; through 7/12. McCoy, 41 E. 57th St. (319-1996).

PETER SCHLESINGER—Narrative paintings that depict landscapes on his property, plus ceramic pots that share some of same characteristics as his paintings; through 6/26. Tatistcheff, 50 W. 57th St. (664-0907).

BERNARDA BRYSON SHAHN—Paintings, drawings, prints, and illustrations executed between 1931–1991 by this artist who painted murals for the WPA and was married to Ben Shahn; 6/12–7/26. Midtown Payson, 745 Fifth Ave. (758-1900).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961–1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, and others; through 6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

CARL AFFARIAN—Paintings, drawings, and sculpture; 6/8–7/6. Lipton, 67 Prince St. (925-7140).

SERGIO BARLETTA—Figurative paintings and works on paper; through 9/30. Molica Guid Art, 379 W. Broadway (219-2244).

ALPHONSE BORYSEWICZ—Paintings and sculpture that deal with issues of the divine and mankind's spiritual history; through 6/29. Anderson, 63 Thompson St. (431-8547).

JACKIE BROOKNER/BRENDA GOODMAN—Large, organically-shaped sculptures constructed from copper, wax, hay, and burlap/Paintings that address ecological and environmental concerns. Through 6/22. Auchincloss, 558 Broadway (966-7753).

GARY BROTMEYER—Collages, drawings, and objects; through 6/29. Miller, 138 Spring St. (226-1220).

JAIME DAVIDOVICH—A multi-media installation that examines global attitudes through a series of tableaux constructions with video, sound, and visual elements; through 7/13. Exit Art, 578 Broadway (966-7745).

NANCY DAVIDSON/STEVEN DICILLO—Rubbings of household items such as irons, bedspreads, and envelopes, on paper and fabric/Paintings that are reinterpretations of functional objects around the home. Through 7/10. Pearl, 420 W. Broadway (966-5506).

BLAIR DRAWSON—Symbolic figurative paintings; through 6/29. Lustrare, 176 Prince St. (274-1880).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

SHARON FALK—Charcoal and acrylic drawings built up of layers of paper mounted on canvas; through 7/14. New York Open Center, 83 Spring St. (219-2527), Mon., Thu., Fri. 1–5.

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

JUDITH DIMITRIA FLEISHMAN—Recent paintings and objects that explore dreams, desire, and death; through 6/22. Theodore, 580 Broadway (274-8260).

FREDERICK FRAZOWATZ—Abstracted landscapes, seascapes, and views of clouds on canvases that are twelve inches high and forty feet long; through 6/29. Ingbar, 578 Broadway (334-1100).

CHARLES GAINES—Conceptual works with photography that deal with language and numbers; through 6/22. At Weber, 142 Greene St. (966-6115) and Castelli, 578 Broadway (431-6279).

WYN GELEYNSE—An installation that incorporates optical devices and projected images; through 6/29. 49th Parallel, 420 W. Broadway (925-8349).

JOHN GUNDELFINGER—A memorial exhibition of paintings and gouaches of the Delaware Valley; through 6/26. Perlow, 560 Broadway (941-1220).

PRO HART—Paintings of the Australian outback; 6/12–29. Pyramid, 568 Broadway (431-3270).

TEUN HOCKS—Hand-painted photographs that examine the absurdity of the human condition; through 6/30. P.P.O.W, 532 Broadway (941-8642).

NICHOLAS HOWEY—Recent abstract paintings; through 6/28. Greenberg Wilson, 560 Brodway (966-2024.

PELLO IRAZU—Minimal wood and formica constructions painted in bright colors that refer to familiar everyday objects; through 6/22. Weber, 142 Greene St. (966-6115).

LOUISE LAWLER—Photographs of recent art auctions at Sotheby's and Christie's with additional text; through 6/22. Metro Pictures, 150 Greene St. (925-8335).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

PAUL ETIENNE LINCOLN—An installation that is a tribute to Madame Pompadour and the Encyclopedists; through 6/29. Burgin, 130 Prince St. (219-8379).

DALTON MARONEY—Painted wood sculpture; through 7/5. Foster Goldstrom, 560 Broadway (941-9175).

PAM McCORMICK—Recent sculpture; through 7/7. Museum of Art for Art's Sake, 240 Centre St. (925-0644), Tue.–Sat. 12–5.

MIEKO MIZUSHIMA/TAKESHI MIZUSHIMA—Contemporary calligraphy/Recent paintings. Through 6/29. Humphrey, 594 Broadway (226-5360).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; through 6/29. Nosei, 100 Prince St. (431-9253).

YIGAL OZERI/MICHAL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

MICHAEL REES—Sculptures made with construction materials such as plaster, metal studs, wire, and clay; through 6/29. 303, 89 Greene St. (966-5605).

PETER SCHUYFF—New paintings; through 6/29. Kasmin, 580 Broadway (219-3219).

BARBARA SCHWARTZ—Recent prints titled "Prescoprints"; through 6/29. Solo, 578 Broadway (925-3599).

CLAUDE SIMARD—A sculpture installation; through 7/3. Shainman, 560 Broadway (966-3866).

ELENA SISTO/PETER MCCLENNAN—Drawings/Photographic portraits of the city's homeless. Through 7/3. Van Eck, 420 W. Broadway (219-0717).

PETER STEPHENS—Recent paintings on plywood and paper based on works by 19th-century American painters Ralph Albert Blakelock and George Inness; through 6/21. Cutler, 164 Mercer St. (219-1577).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

ROBERT THERRIEN—A sculptural installation; through 6/22. 65 Thompson, 65 Thompson St. (219-2219).

RICHARD TOBIAS—Paintings from the past eight years installed in sites that highlight their relationship to architecture; through 7/12. Alexander, 59 Wooster St. (925-4338).

LEE TRIBE/SHARON HORVATH—Abstract welded steel sculptures/Paintings that combine figuration and landscape; 6/13–7/26. Munroe, 130 Prince St. (226-0040).

COSIMA VON BONIN—Projects that are influenced by other artists' projects— almost like collaborations—and a film titled "The Marriage Pilgrimage (Die Frohliche Wallfahrt)"; through 7/6. Rosen, 130 Prince St. (941-0203).

FRANZ WEST AND MATHIS ESTERHAZY—New collaborative sculptures; through 6/22. Wingate, 578 Broadway (966-5777).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

Other

LARRY GRAY—Romantic paintings of industrial landscapes; through 6/29. The Gallery, 30 Bond St. (505-9668).

FAITH RINGGOLD—A 25-year survey of paintings, sculpture, and "story quilts"; through 6/26. Hostos Art Gallery, Hostos Community College, 500 Grand Concourse, Bronx (518-6666), Mon.–Thu. 10–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

BERRY-HILL—11 E. 70th St. (744-2300). "A Sense of the Everyday: American Genre Painting, 1820–1940," with works by Anshutz, Edmonds, Mount, Curran, Glackens, Homer, Robinson, others; through 6/28.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; through 6/26.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; through 7/26.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

RALPH—43 E. 78th St. (288-5222). Sculptures by Caro, Lipski, Locke, Skomski, Smith, Stankiewicz, paintings and works on paper by Chaissac, Oldenburg, Ossorio, Tucker; through 6/30.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). "Fabricators," with sculpture by Currie, Deacon, Duff, Fasnacht, Keister, Puryear; through 6/27.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440), Mon.–Sat. 10–6. "The Eternal Male: Ares and Pluto," with paintings that explore "maleness" by Bogaev, Daub, Haney, Rovegno, The Tinklers, Witkin, others; through 6/22.

JOSEPH—745 Fifth Ave. (751-5500). "The Architect's Collection," with works by Eisenman, Gehry, Sottsass, Stern, Venturi, others; through 6/30.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). "Retrieving the Elemental Form," with works by Amenoff, Graves, Hartley, Kahn, Surls; through 6/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; through 6/29.

URBAN CENTER—457 Madison Ave. (753-1722). Photographs, drawings, video, sculptures, and models by the seven winners of the Tenth Annual Young Architects Competition; through 6/24.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacquette, Mangold, Winters; through 8/2.

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Beyond Esthetics," with works by Angle, Aufiery, Bliss, Camp, Keating, McCabe, Miraglia, Neumaier, Wood, others; through 6/22.

ART IN GENERAL—79 Walker St. (219-0473). Works by Leone & MacDonald, Ligon, Saalfield, Taylor, Van Allen, Weinperson, Woodson; through 6/29.

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; through 6/29.

BACE—584 Broadway (925-3989). Furniture made by artists for their own use, by Antonakos, D'Arrigo, Doyle, Fane, Holl, Porcaro, Zimmerman, others; through 7/13.

BAER—476 Broome St. (431-3631). "The Library," with works by Barth, Brauntuch, Deutsch, Ess, Mullican, Tansey, Wasow, Zalopany, Zwack; through 6/29.

BAGHOOMIAN—555 Broadway (941-1410). "Figuring Abstraction," with works by Basquiat, Bowes, Condo, Henning, Row, Snyder, Stephan, others; through 7/21.

BEITZEL—102 Prince St. (2863). Invitational show with works by Goodman, Huddleston, Rawls, Wixted; through 7/3.

CONDESO LAWLER—76 Greene St. (219-1283). Invitational group show with works by Furbeck, Maltz, Lo Monaco, Pearson; through 6/29.

COOPER—155 Wooster St. (674-0766). "Sculpture from the 70s," with works by Andre, Benglis, Chamberlain, Di Suvero, Flavin, Judd, LeWitt, Shapiro; through 6/28.

COOPER—149 Wooster St. (674-0766). "A Bestiary" with text by Bradford Morrow, and prints by Amenoff, Brown, Chase, Hashey, Hurson, Phelan, Storey, Stuart, Winkfield, others; through 6/28.

COWLES—420 W. Broadway (925-3500). Works by eight Soviet artists, including Chuikov, Faibosovitch, Kabakov, Kopystiansky, others; through 6/29.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, LeWitt, Sicilia; through 6/29.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; 6/13–8/31.

CAVIN MORRIS—560 Broadway (226-3768). "Redemption Songs II: Spirit Works from the Black Diaspora," with works by Boza, Harvey, Elliott, Liautaud, Sparrow, others; through 7/3.

DORSKY—578 Broadway (966-6170). Prints by Christo, Johnson, Katz, Morris, Rauschenberg, Rivers, Rosenquist, Ruscha, Warhol; through 6/29.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; 6/12–7/31.

GIBSON—568 Broadway (925-1192). "Eurocard," with works by Armleder, Bijl, Bosslet, Katase, Lavier, Leccia, Mosset, Robbe, Staehle; through 6/29.

GOOD—532 Broadway (941-8066). Works by Haynes, Howey, Humphries, Lucas, Ostendarp, Usle, Wittke, others; 6/14–7/19.

HEARN—39 Wooster St. (941-7055). Works by Scher, Faust, "J. St. Bernard"; through 6/29.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KATZEN—475 Broome St. (966-4469). Works by Arat, Charles, Fishman, Felderman, Salazar, Trombetta; through 6/23.

LEDISFLAM—584 Broadway (925-2806). Sculpture by Whitehead, abstract paintings by Christmas, Mannarino, White, Wilson; 6/13–7/3.

LEE—588 Broadway (966-2676). Works that respond to the urban environment, in various media, by Biemann, Bourodimos, Cheang, Combs, Dikeou, Gran Fury, Kalpakjian, Phillips, Wojnarowicz; through 6/29.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; through 6/21.

LOUVER—130 Prince St. (925-9205). Works by Clemente, Dorner, Iglesias, Mol, Sarmento; through 7/3.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Carpenter, Herold, Kelley, Kessler, Kippenberger, Krebber, Noland; 6/14–7/26.

MARCUS—578 Broadway (226-3200). Works by Davies, Fraser, Powley, Tomney; through 7/3.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PENINE HART—152 Wooster St. (702-7952). Works by Ghiz, Gimblett, Kezur, Mannarino, Stevens, Umlauf, Williams; 6/15–7/21.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SERMAS—19 Greene St. (431-5743). "Geometric/Architectonic," with paintings and drawings by Brody, Giuffrida, Stone, Svenningsen, Thompson; through 6/26.

SHAPOLSKY—99 Spring St. (334-9755). Works by Jagger, Nonn, Mackiewicz; through 7/15.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAEMPFLI—415 W. Broadway (941-7100). Monotypes by Bukovnik, Kaish, Magee, Weber; through 6/28.

STAIB—8 Greene St. (941-5977), Tue.–Fri. 11–6. Sculpture by Hardinger, Tribe, Tucker, Yamaguchi; 6/12–7/26.

TOLL—146 Greene St. (431-1788). "Sweet Dreams," with works by artists who incorporate stuffed animals in their works as symbols for something else, including Dion, Gianakos, Messeger, Palestine, Phelan, Wegman; through 6/29.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Luis Caballero *Drawings*, General

Idea *AIDS (Reinhardt)*, Hope Sandrow *Response (mounted)*"; through 7/12.

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; through 6/23.

METLIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. "Project Rembrandt 1991–1992: Against the Odds," with works by Barron, DeWitt, Finch, Lewis, Newman, Wexler, others; through 7/13.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

WHITE COLUMNS—154 Christopher St. (924-4212). "Deep End," a new installation by Fred Tomaselli; "Inventory," an Artist's Book published by White Columns; "Lost and Found Painting," with works by Buckbee, Josephs, Lundsaher, Trager, Wanklyn; "White Room Program," with works by Conley, Duyck, Timpson; through 6/30.

PHOTOGRAPHY

TINA BARNEY AND TINA HOWE—A collaborative book titled *Swimming*, with nine new photographs by Barney and a short play by Howe, published by the Library Fellows of The Whitney Museum; 6/13–7/12. Borden, 560 Broadway (431-0166), Tue.–Fri. 10–6.

JAMES CASEBERE—New photographs and lightboxes; through 7/6. Klein, 594 Broadway (431-1980).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; through 7/31.

JOHN FLATTAU—Black-and-white photographs taken in Europe, primarily in Paris, over the past six years, of interiors, nudes, and still life; through 6/29. Witkin, 415 W. Broadway (925-5510).

DEBORAH FREEMAN—Recent black and white photographs that explore appearance and reality; through 7/12. Athena, 38 E. 57th St. (832-0724).

STALEY-WISE—560 Broadway (966-6223). Photographs of musicians, taken between 1930 to 1960, by Gahr, Halsman, Horst, Seeff, P. Stern; through 7/6.

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; through 6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. 6/15–7/28: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." 6/15–7/28: "Joan Logue: Video Portrait Gallery."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/28: "Lynn Hershman's Interactive Video Installation 'Deep Contact.' "

LAURIE LAMBRECHT—Color portraits of artists—Larry Rivers, Lynda Benglis, Eric Fischl, Donald Sultan, and others—taken in the Hamptons, and still lifes; through 7/25. Plumb, 81 Greene St. (219-2007).

LEDEL—168 Mercer St. (966-7659). Photographs by students of the Photojournalism and Documentary Photography Program at I.C.P.; through 6/16.

LORENCE-MONK—568–78 Broadway (431-3555). Photographs by Brian Weil and Berenice Abbott; "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

SALLY MANN/STEPHEN SHAMES—Large-format black and white portraits of children/Documentary photographs of children living in poverty. Through 6/29. Aperture, 20 E. 23rd St. (505-5555).

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. The 16th annual "Rated X" show, with photographs by Kertesz, Kroll, Lynnes, Mapplethorpe, Marcus, Montanari, Polen, Sprinkle, Witkin, others; 6/14–7/27.

NIKON—620 Fifth Ave. (353-3110). Photographs from *Life* magazine taken between 1978–1991; through 6/22.

OLIVIA PARKER—Large-scale photographs of chromosomes, circuit boards, metal piping, portrait busts, tin toys, shells, prisms, and bits of pottery; through 6/30. Sikkema, 155 Spring St. (941-6210).

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

SETON SMITH—Recent large-scale Cibachrome prints of images from nature; through 6/22. Cugliani, 508 Greenwich St. (925-8792).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin-/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

KAUFMAN-ASTORIA STUDIOS—34-12 36th St., Astoria, Queens (255-5793). 6/12–15 at 8: La Fura dels Baus in "Suz/o/Suz." $15.

P.S. 122—150 First Ave. (477-5288). 6/12–16 at 8: Graeme Miller's "A Girl Skipping." $12. 6/13–16 at 9:30: Amakhost Theater presents "Citizen Mind." $12.

SOHO REP—46 Walker St. (977-5955). 6/12–16 at 8, 6/15 at 8 and 10:30: "DANCENOISE: It's a Crime," by Anne Iobst and Lucy Sexton. $12.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. 6/14–9/22: "Hidden Beauty: Our Vanishing Native Fishes."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeki Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub." 6/14–2/28/92: "Quattrocento: Early Italian Panel Paintings."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21: "Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed-

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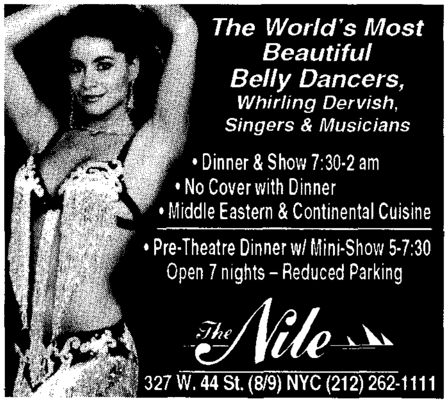

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.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

RICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

UGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

EWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 6/16: "Eugene Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." 6/12–8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." Through 7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 6/12–9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/12 and 6/13 at 10 a.m. and 2: "Important United States Stamps and Covers." On view from 6/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/13 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 6/8.

DOYLE—175 E. 87th St. (427-2730). 6/12 and 6/13 at 10 a.m.: "Jewelry, Watches, Silverware, Stamps & Coins." On view from 6/8. 6/14 at 10 a.m.: "Old Master and Modern Prints." On view from 6/8. 6/14 at 2: "Books and Autographs." On view from 6/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/12 at 10:15 a.m. and 2: "Magnificent Jewelry." On view from 6/7. 6/12 at 10:15 a.m. and 2: "Arcade Auctions: Modern & Contemporary Paintings, Drawings, and Sculpture." On view from 6/7. 6/13 at 10:15 a.m. and 2: "Arcade Auctions: 20th-Century Decorative Works of Art." On view from 6/8. 6/14 and 6/15 at 10:15 a.m. and 2: "20th-Century Decorative Works of Art." On view from 6/8. 6/18 at 10:15 a.m. and 2: "Antiquities." On view from 6/14.

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 12

NEW YORK PHILHARMONIC, Andre Previn conductor. Brahms's *Academic Festival Overture*; Mozart's Symphony No. 39; Previn's Piano Concerto, with pianist Andre Watts. Avery Fisher Hall at 8. $10–$43.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. "Vivaldi's Venice." Alice Tully Hall at 8. $18–$25.

JULIO IGLESIAS, pop singer. Radio City Music Hall at 8. $25–$35.

DAN FOGELBERG, folk/pop singer, with band; special guest Tim Weisberg. Beacon Theatre, 74th St. and Broadway (947-5850), at 8. $27.50.

MORDECAI SHEHORI, pianist. Weill Recital Hall at 8. $20, $25.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor. Works of Elie Seigmaster and Marc Blitzstein. Merkin Concert Hall at 8. $10.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—"Global Village Multi-Media." Works by Barbara Benary, Ronald Sadoff, Eric Ross, Reza Derakhshani, Frank J. Oteri. New York University Theatre, 35 W. 4th St. (517-3550), at 8. $7.

MAX ROACH DOUBLE QUARTET—Roach's own quartet and the Uptown String Quartet. Rumsey Field, Central Park (72nd St., mid-park), at 8:30. Free.

MIDTOWN JAZZ AT MIDDAY—Pianist Mark Copind and trio. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $3.

SOUNDS AT ST. PAUL'S—Jeff Raheb Octet. Broadway and Fulton St. (602-0768), at 5:30. $2.

LESLEY PRYDE, soprano. Pyramid Art Gallery, 568 Broadway. (245-4000), at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—The Alpine Brass. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, June 13

NEW YORK PHILHARMONIC—See 6/12.

JULIO IGLESIAS—See 6/12.

ACCADEMIA DEL SANTO SPIRITO—The Italian company of singers, actors, and dancers makes its U.S. debut with a baroque madrigal comedy. Merkin Concert Hall at 8:30. $15.

SHIN OK CHOI, soprano. Weill Recital Hall at 8. $10.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—"With Strings Attached." The AFMM Ensemble plays works by Xenakis, Carillo, Haba, Rikakis, Thomas Smith, Sandoval, Christopher J. Smith. St. Paul's Chapel, Columbia University, 116th St. and Broadway (517-3550), at 8. $7.

PETER WINOGRAD, violinist/**ALBERT STANZIANO,** pianist. Music of Brahms and Ravel. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. Free.

AKEYENE BAAKO, African ensemble. St. Mark's Park, 10th St. and Second Ave. (777-3240), at 12:30. Free.

ELIZABETH PANZER, harpist. Lincoln Center Library at 4. Free.

MOUGHALIAN DUO, flute and guitar. Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

MUSIC AT ROCKEFELLER CENTER—Pianist Timothy Bozarth. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Violinists Theodore Arm, Pamela Frank; violist Toby Hoffman; clarinetist David Shifrin; cellist Ronald Thomas. Works by Mozart, Ravel. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 14

NEW YORK PHILHARMONIC—See 6/12. Today at 11 a.m.

JOHN MACNALLY, tenor. With Irish ballad singer Bridie Gallagher, soprano Jeanie Bowers Scott. Avery Fisher Hall at 8. $17.50–$25.

WORLD MUSIC MIX—With Olodum, a Brazilian carnival band; Latin-jazz group Bongo Logic; Lights in a Fat City, from London. Symphony Space at 7. $20, $25.

JULIO IGLESIAS—See 6/12.

MCDONALD'S GOSPELFEST FINAL COMPETITION CONCERT—Carnegie Hall at 8. $15–$30.

WILLIAM CASON, baritone. Works by Handel, Verdi, Gounod, Copland. Weill Recital Hall at 8. $8.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—"Quartertone Pianos Plus." Duo-pianists Joshua Pierce and Dorothy Jonas; French-horn player Tom Varner. Works by Ives, Hovhaness (N.Y. premiere), others. CAMI Hall, 165 W. 57th St. (517-3550), at 8. $7.

"GULANYE"—See "Other Events," page 112.

ARCADIA CHAMBER GROUP—Lincoln Center Library at 4. Free.

TROPICAL MUSIC PRODUCTIONS—Calypso music. WPIX Plaza, Second Ave. and 42nd St. Rain site, Daily News Building lobby, at noon. Free.

BARGEMUSIC—See 6/13. $18.

"GRANUAILE"—American premiere of the Shaun Davey song cycle. With singer Rita Connelly, Liam O'Flynn playing Uillean pipes, and orchestra. Snug Harbor South Meadow, 1000 Richmond Terrace, Staten Island (718-442-8534), at 8. $14. (Rain date, 6/15).

BASICALLY BACH—The Choristers and Orchestra of St. Teresa, Robert Prior harpsichordist/conductor. St. Teresa Church, 50-20 45th St., Woodside, Queens (718-784-2123), at 7:30. Donation.

Saturday, June 15

PAULINHO DA VIOLA, guitarist/samba singer (North American debut). With guitarist Cesar Faria, singer Cristina Ferria. Alice Tully Hall at 8. $25, $35.

NEW YORK PHILHARMONIC—See 6/12.

JULIO IGLESIAS—See 6/12.

STONEWALL CHORALE, Nancy Vang guest conductor. "Psalms and Celebrations," works by Bernstein, Britten, Fine. Town Hall (608-4504) at 8. $12–$18.

SCHOOL FOR STRINGS—20th-anniversary concert. Carnegie Hall at 2. $15–$50. Sold out.

KAZUYO KOMICHI, mezzo-soprano, with pianist Jeffrey Middleton. Weill Recital Hall at 5:30. $10.

"GULANYE"—See "Other Events," page 112.

JOSEPH LEE, pianist. Weill Recital Hall at 8:30. $20.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—"Keyboard Idealism." Michael Harrison, Joshua Pierce, Kraig Grady, Eugenia Earle, and Andrew Bolotowsky. Greenwich House, 27 Barrow St. (517-3550), at 8. $7.

PIANO RECITAL—Students of Michael Palmieri. Weill Recital Hall at 2. $18.

JAZZ AT THE CENTER—Annual spring series. Henry Street Settlement Louis Abrons Arts Center, 466 Grand St. (598-0400). Tonight at 7: The Buster Williams Quintet. $10.

MESCAL WILSON, pianist. With Raymond Wheeler playing clarinet, flute, saxophone. Rachmaninov, Mussorgsky, Prokofiev. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

PEGASUS WINDS—Donnell Library Center at 2:30. Free.

AIDA RUBINSTEIN KOHNOP, pianist. Lincoln Center Library at 2:30. Free.

Sunday, June 16

YOUNG CONCERT ARTISTS BENEFIT—With violinist/conductor Pinchas Zukerman, pianist Emanuel Ax, soprano Marvis Martin, cellist Carter Brey; featuring the Orchestra of St. Luke's. Works by Bach, Mozart, Handel, Vivaldi, Dvorak. Alice Tully Hall at 7. Call 735-0754 for benefit tickets ($350–$10,000); concert tickets available at box office ($30).

JERUSALEM NEW MUSIC ENSEMBLE (U.S. debut), Stephen Horenstein conductor. *Agadot,* a full-length "biblical sound portrait" by Horenstein. Merkin Concert Hall at 7. $15.

INEZ BULL, pianist. Weill Recital Hall at 2. $14.50.

"SUNRISE BOULEVARD"—Songs of Hollywood by the Apollo Opera Company. With Phyllis Tarter and pianist Matthew Cvetic. St. Peter's Church, Lexington Ave. and 54th St. (870-5216), at 2:30. $10.

OLODUM, Brazilian carnival band. Rumsey Field, Central Park (72nd St., mid-park; 360-2777), at 3. Free.

VOICES OF SEPHARAD—Original Sephardic music and dance. Danspace at St. Mark's Church, Second Ave. and 10th St. (529-2318), at 3. $5.

JAZZ AT ST. PETER'S—Pianist Robert Silverman, with ensemble. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $7.

BARGEMUSIC—See 6/13. Today at 4. $18.

Monday, June 17

GIVE MY REGARDS TO BROADWAY—Hosts Diahann Carroll and Richard Kiley; dozens of stage and screen stars perform in a benefit for the Museum of the City of New York. Carnegie Hall at 8. $50–$1,000.

JERUSALEM NEW MUSIC ENSEMBLE—See 6/16. Tonight at 8:30.

"PLAYING AGAIN"—Pianist Allen Schoer plays works by Chopin, Liszt, Rachmaninov. AIDS benefit. Triplex Theatre, BMCC, 199 Chambers St. (618-1605), at 8. $20.

WEST VILLAGE CHORALE "SUMMER SING"—Charles Dodsley Walker conducts and audience members perform Brahms's *Requiem*. St. Luke's in the Fields, 487 Hudson St. (718-499-6313), at 7:30. $7.

QUEST, jazz quartet. Mannes College, 150 W. 85th St. (580-0210), at 8. $5.

STUDENT RECITAL—The Vienna Academy of Music and Performing Arts. Honoring violinist/composer Fritz Kreisler. Weill Recital Hall (759-5165), at 8. Free.

MARY WU, pianist. Music of Beethoven, Mozart, Gershwin. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. Free.

ED JOFFE, saxophonist/**BERNARD ROSE,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, June 18

GEORGE WINSTON, pianist. Avery Fisher Hall at 7:30. $20–$25.

GRUPO SEMA (U.S. debut)—Cantigas and canciones of medieval Spain. Merkin Concert Hall at 8:30. $15.

ENSEMBLE CENTO, Samuel Heifetz music director. Gershwin, Bruck, Albeniz, Kreisler, Joplin, Rachmaninov, Kern, Brubeck. Benefit for Herzog Hospital. Weill Recital Hall at 8. $50–$100.

JAZZ AT THE CENTER—See 6/15. Tonight at 7: The Vincent Herring Quintet. $10.

MARSHA HEATHER LONG, organist. Music by Leo Sowerby, Louise Vierne. Trinity Church, Broadway and Wall St. (602-0768), at 1. Free.

MARIA BACHMANN, violinist. Mozart, Brahms. Damrosch Park at Lincoln Center, at 7. Free.

MUSIC AT ROCKEFELLER CENTER—Drum Fire with Jonathan Haas, percussion ensemble. 1251 Sixth Avenue Garden, between 49th and 50th Sts., at 12:30. Free.

THE DIXIE FOUR—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

MENDELSSOHN STRING QUARTET—Benefit for the Brooklyn Friends of Chamber Music. Mozart's Flute Quartet in D, with soloist Robert Stallman; Shostakovitch's Quartet No. 10, Op. 118; Mendelssohn's Quartet in E-Flat, Op. 44, No. 3. Bargemusic, Fulton Ferry Landing, Brooklyn, at 6:30. $30.

OPERA

MET IN THE PARKS—6/11–29; free. 6/11 at 8:30: Metropolitan Opera Orchestra and Chorus, James Levine conducting; tenor Luciano Pavarotti. All-Verdi concert celebrating the 25th anniversary of free Met concerts. Music includes *The Hymn of the Nations* and excerpts from *Macbeth, Rigoletto, Nabucco,* the *Requiem.* Great Lawn, Central Park (south of the Metropolitan Museum). (Rain date, 6/13 at 6). 6/12 and 6/14 at 8: Mozart's *Don Giovanni*, Cristian Badea conducting; 6/12 at the Great Lawn, Central Park; 6/14 at Juniper Valley Park, Middle Village, Queens. 6/15 and 6/18 at 8: Verdi's *Un Ballo in Maschera*, Michelangelo Veltri conducting. 6/15 at Cunningham Park, Queens; 6/18 at the Great Lawn, Central Park.

DIDO AND AENEAS, by Purcell. Semi-staged performance by the New York Vocal Spectrum, Leo Warbington director. With Gail Limansky, Kevin Daes, Gail Blache-Gill, and Katherine Weld. St. Michael's Church, Amsterdam Ave. and 99th St. 6/15 at 8. $10.

THE EMERALD ISLE, by Arthur Sullivan and Basil Hood. The Gilbert and Sullivan Society. CAMI Hall, 165 West 57th St. (718-259-6431). 6/15 at 8. Free.

MANHATTAN MOMENTS, by Kathy Sanson and Chip White. The Downtown Art Co. 64 E. 4th St. (212-979-7362). 6/13–15 at 8, 6/16 at 7. $10.

EMILLE OPERA COMPANY—Excerpts from operas by Mozart, Puccini, Donizetti, Verdi, Rossini. Alice Tully Hall. 6/13 at 8. $15–$30.

OBSCENE—The New Opera Theatre Ensemble premieres with "a zany extravaganza on censorship and the arts." The Parking Lot at 52 Franklin St. between Broadway and Lafayette; in case of rain, 704 Broadway, 10th floor (617-266-6669). 6/14–15 at 8. $15.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, $12–$90. 6/12 at 8: *Birthday Offering; Swan Lake,* Act II; *Sinfonietta.* 6/13–15, 6/17 at 8, 6/15 at 2: *Don Quixote.* 6/18 at 8: *Romeo and Juliet.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, $7–$50. 6/12 at 8: *Walpurgisnacht Ballet; Robert Schumann's "Davidsbundlertanze"; Episodes.* 6/13 at 8: *Jewels.* 6/14 at 8: All-Robbins program: *Mother Goose; Dances at a Gathering; Brahms/Handel.* 6/15 at 2: *Jewels.* 6/15 at 8: *Mother Goose; Episodes; In G Major.* 6/16 at 1: *Walpurgisnacht Ballet; Robert Schumann's "Davidsbundlertanze"; Who Cares?* 6/16 at 7, 6/18 at 8: *Jewels.*

Dance Theatre of Harlem

AARON DAVIS HALL—Through 6/23. Tickets, $20, $25. "Harlem Homecoming '91." 6/14 at 8, 6/15 at 2 and 8, 6/16 at 3: *Serenade,* by George Balanchine; *Dialogues,* by Glen Tetley; *Dougla,* by Geoffrey Holder. City College, 134th St. and Convent Ave. (650-7100).

Other

ALARMEL VALLI—Ancient, highly stylized Indian classical dance; with Indian musicians. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 6/13–6/16 at 8:30. $10.

BALI: CAK! & LEGONG—Balinese dancers and orchestra. WFC Plaza, Liberty and Vesey Sts., Hudson River and West St. 6/11–12 at 8:30. Free.

BERNICE JOHNSON DANCE STUDIO—Student recital. Carnegie Hall. 6/16 at 8. $16–$20.

BROOKLYN DANCE CONSORTIUM—Works by Frances Becker/Panoply and James Stubenrauch; Jerry Gaines and Joseph Nurse; Chris Ferris with dancer Julie Shiller. Cadman Memorial Church, 350 Clinton Ave., Brooklyn (718-797-3116). 6/12–13 at 8. $8.

COMPANIE PHILIPPE GENTY—"Driftings." Florence Gould Hall, 55 E. 59th St. (355-6160). 6/13–15 at 8, 6/16 at 3. $15.

CROSSROADS—Marcela Ortiz Broughton with John Myers; Karen Langevin with Karl Anderson; Jaime Ortega with R. Weis. The Ethnic Folk Arts Center, 179 Varick St. (691-5788). 6/15–17 at 8:30. $7.

ELISA KING AND DANCERS—World premiere of *Imprints.* St. Clement's Church, 423 W. 46th St., between Ninth and Tenth Aves. (924-0077). 6/12–15 at 8. $12.

ESPACE RHYTHMIQUE DANCE COMPANY—Mark Goodson Theater, 2 Columbus Circle. 6/17 at 12:30. Free.

FLAMENCO!—With salsa, bossa, jazz, and rock. WFC Plaza, Liberty and Vesey Sts., Hudson River and West St. 6/18–19 at 8:30 (raindate, 6/20). Free.

LAURA PAWEL DANCE COMPANY—Premiere of a group work, *Nerves*; other works. Dance Space, 622-626 Broadway, 6th Floor, between Houston and Bleecker Sts. (873-9073). 6/15 at 8, 6/16 at 5. $10.

SALLY GROSS AND COMPANY—*Middle Ground, Coram,* and *Giacometti Falls.* Dia Center for the Arts, 155 Mercer St. (691-1283). 6/13–14 at 7 and 9. $10.

SETTLEMENT HOUSE DANCES—Works by Vicki Angel, Alice Kaltman, Mitch Kirsch, and Debra Wanner. University Settlement House, 184 Eldridge St. at Rivington St. (721-1806). 6/13–16 at 8. $8.

SHEILA KAMINSKY & DANCERS—*Unscramble Me,* a new work. NADA, 167 Ludlow St. (420-1466). 6/13–16 at 8. $10.

TOMOV YUGOSLAV FOLK DANCE ENSEMBLE—Symphony Space at 7:30. $18.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th -2ts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: *prime steak, chops, fresh seafood.* Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. Free parking through 6/30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5:30–11:15, Sat. 5–11:15, Sun. 5–10. Buffet L and pre-theater D. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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Pierre Au Tunnel

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res.. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: *chicken pot-pie, sauteed crab cakes, chicken piccata.* Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

THIRD AVENUE CAFE—1438 Third Ave., bet. 81st–82nd St.s. (988-1421). Casual. Continental. Spcls: fettucine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and mint vinaigrette. L Mon.–Sat. 11 a.m.–3. Br Sun. 11–3. D daily 5–11. **(M)** **AE, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. *Mexican.* Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spareribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 *a.m.–11, Fri.–Sat. to midnight. Free valet parking on* premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS AND FAIRS—Still stumped? Here are a few more: The Broadway Mall Center holds its **Third Annual Broadway Summer Festival** on 6/15, 11 a.m.–6. Runs from 86th to 96th Sts. on Broadway. Free (764-6330). . . .Partake in improvised comedy on a global scale when TheatreSports New York hosts the **International TheatreSports Festival,** 6/18–22, at the Pace Downtown Theater, 3 Spruce St. across Park Row from City Hall. Teams from Sweden, Norway, Australia, New Zealand, Canada, and the U.S. compete to see who can spontaneously create the most hilarious scenes, stories, and songs from suggestions given by the audience. Runs at 8, with a Wed. matinee at 2 and Fri. and Sat. at 10:30. $10; reserve (642-8202). . . .The Chelsea Community Center presents its **Annual Chelsea Summer Festival** on 6/16, 11 a.m.–6, on 23rd St. between Seventh and Eight Aves. Antiques, collectibles, and arts and crafts are up for grabs; entertainment continues from noon to 5. Free (764-6330). . . .**The Seventh Annual Caribbean Cultural Heritage Week Festival,** 6/15–30, features workshops in theater, film, art, and poetry on 6/15, 9:30 a.m.–8, at Medgar Evers College, 1650 Bedford Ave. Registration $10; call for more information (718-604-0178/388-9120). . . .The **1991 New York International Festival of the Arts** continues its performances through 6/23. Call for more information (633-1991).

PERFORMANCES—Symphony Space, 2537 Braodway at 95th St., presents **Bloomsday on Broadway X,** a commemoration of the day James Joyce's *Ulysses* took place—June 16, 1904—with readings from that book and other Joycean gems. On 6/16, from 6 to midnight. $7, $8 (864-5400). . . .Anne Iobst and Lucy Sexton's **Dancenoice: It's a Crime** weaves murder, mystery, and amnesia into Soho Rep's "Yes, But Is It Theatre?" festival, 6/12–16, at 8 at 46 Walker St., two blocks below Canal St. between Broadway and Church St. $12; reserve (869-3530). . . .**Dancing in the Streets** presents **Els Comediants**, 6/13–17, as part of the New York International Festival of the Arts Muestra Espanola celebration. The troupe performs **La Nit** in five evenings at 9 at Battery Park City, just off West St. and Battery Pl. A gala to benefit **Dancing in the Streets** is 6/13. Performance $15, benefit $25; reserve (989-6996). . . .Authentic dancers, singers, and musicians bring **Gulanye: A Folk Festival of Russia** to life, 6/14–15, at 8. Performances are at the Cathedral of St. John the Divine, at 112th St. and Amsterdam Ave. $15 (662-2133).

SUMMER STAGE FREEBIES—Once again, Central Park's Summerstage festivities are underway: **Max Roach,** one of the greatest bandleaders and percussionists, gives a concert on 6/12 at 8:30. . . .Enjoy **Paul Zaloom,** part social commentator, puppeteer, object manipulator, and soulful humorist and the **Jazz Passengers** as they perform on 6/14 at 8:30. . . .**KRS-One** and **Blaze** pound rap beats across the park on 6/15 at 3. . . .**Olodum,** the 20-piece band fresh from their collaboration with Paul Simon, shakes the park with samba on 6/16 at 3. All events at Summerstage; call for further information (360-2777).

READING IS FUNDAMENTAL—Join the fight to save the city's dwindling libraries on 6/13 in City Hall Park, at Chambers St. and Park Pl., at 12:30. Under the banner **Save Libraries and the City's Future,** the rally will protest the $40 million cut in library support, which will result in the closing of many of the city's 205 libraries. Call branch libraries for further information.

LECTURES, READINGS, POETRY—Comediennes Carol Siskind, Joy Behar, and Carol Leifer participate in a discussion moderated by Robert Morton, producer of *Late Night With David Letterman,* for the 92nd St. Y's four-part **Jesters in June** series. **Women in Comedy** is at the Y, 1395 Lexington Ave., on 6/20 at 8. $15; reserve (996-1100). . . .Symphony Space presents **Arrivals and Departures** on 6/18 at 6:30 as Mia Dillon, Philip Casnoff, and Ron Nakahara read Thomas Wolfe, Beryl Markham, Shakespeare, Yasunari Kawabata, and Amy Clampitt. At the Battery Park City Promenade. Free (864-1414).

BENEFITS—The **Friends of the Mapleton Branch of the Brooklyn Public Library** presents a sale, including books, magazines, and household items, on 6/12, noon–5. Proceeds benefit the library's book fund; the Mapleton branch is at 17th Ave. and 60th St. in Brooklyn. Free (718-232-0346). . . .**Give My Regards to Broadway—A Salute to 125 Years of Musical Theater** benefits the Theater Collection of the Museum of the City of New York, the world's largest theatrical archive, on 6/17 at 8. At Carnegie Hall, Seventh Ave. at 57th St. $50–$1,000; reserve (534-1672). . . .**The Vietnam Veterans Memorial Moving Wall** comes to Flushing Meadows-Corona Park in Queens, 6/17–23, featuring an unveiling ceremony on 6/17 at 5. $25; reserve (718-866-5454). . . .**The Downtown Community Television Center,** 87 Lafayette St. at White St., presents the cajun-rock band **John Sherman and the Atmosphere Crew** and experimental musician-filmmaker **Bianca 'Flystrip' Miller** on 6/14 at 7. Proceeds benefit DCTV's programs, including screenings and workshops. $10 (966-4510) . . .One more try? The **Second Annual Easter Seal Gala** date has changed to 6/17 at 7, onboard the "New Yorker." Dinner features a Broadway cast member at each table, followed by dancing, a Broadway review, and an auction of memorabilia. $121; reserve (775-0021).

AIDS OUTREACH—Congregation B'nai Jeshurun holds a **Shabbat Spiritual Gathering** for persons with AIDS and their friends featuring a festive luncheon, music, and dialogue in the ballroom of the Lindenbaum Center, 270 W. 89th St. on 6/15 at 2. Free (787-7600).

TOURS

ELLIS ISLAND TOURS—6/16 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. $20. . . .6/16 at 2, **Lower East Side:** a tour of the area focusing on Jewish History (718-951-7072).

GREEN-WOOD CEMETERY TOURS—6/16 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 6/15 at 1, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .6/16 at 1, **Lower East Side.** Meet at the Chatham Square on the corner of East Broadway and Oliver St. . . .Through 8/21, Wednesday at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $12; reserve (989-2456).

OLDE NEW AMSTERDAM—6/16, 23 at 1, meet at the southern tip of City Hall Park in front of the fountain for a tour with Ted Leather. $10 (679-7786).

GREENWICH VILLAGE—6/16 at noon, a tour with Joyce Gold. Meet at the Washington Square Arch. $10 (242-5762).

ADVENTURE ON A SHOESTRING—6/15 at 1:30, a tour of **Hoboken,** including the Beaux-Arts Erie-Lackawanna Terminal and Stevens Institute of Technology. . . .6/16 at noon, **Chinatown,** a cultural tour ending with lunch at a Chinese restaurant (optional for $8 extra). $5; reserve (265-2663).

MANHATTAN MEMORIES—6/15 at 1, **Greenwich Village: American Bohemia.** Meet at the southwest corner of 8th St. and Fifth Ave. . . .6/16 at 1, **East Village and American Labor.** Meet at the southwest corner of First Ave. and 14th St. $15; reserve (628-9517).

MUSEUM OF THE CITY OF NEW YORK—6/16 at 1, **Peter Cooper's New York: The East Village.** $15; reserve (534-1672, ext. 206).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. Each tour $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/16 from 1–4, **Little Odessa by the Sea, Brighton Beach.** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 6/15, 29 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 6/15, 22, 29 at 1: **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 6/15, 22, 29 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 6/16, 30 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .6/16, 30 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . .6/15, 22, 29 at 1: **Greenwich Village Brunch Tour;** start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. $15.

CENTRAL PARK—Walks and Talks. 6/16 at 2, "Bathesda Terrace," meet the Rangers at the terrace, 72nd St. Mid-Park. Free.

OUTDOORS CLUB—6/16 at 10 a.m., **14th Street,** meet at the northwest corner of Eighth Ave. and 14th St. (473-5159) evenings before 10 p.m. $1.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details (718-291-6825). Most walks are 11:45 a.m.–3:45. 6/15, Pelham Bay Park, Bronx. 6/16, Central Park.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 6/12, 13 at 7:40 vs. Atlanta. 6/14 at 7:40, 6/15 at 7:10, 6/16 at 1:40 vs. Houston. 6/17–19 at 7:40 vs. Cincinnati. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. Next home game: 6/21 at 7:30 vs. Minnesota.

STEPS—Track & Field Championships, Randalls Island. 6/12–15. . . .**Father's Day 4—Mile Run,** Central Park. 6/16 at 10 a.m. Men only. . . .**NYRRC Summer Speed Race #3, 5K,** Central Park. 6/12 at 7. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—Belmont Spring Meeting, through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

PUPPET PLAYHOUSE—Jack & the Beanstalk and **Noah's Ark.** Presented by the Saint Genesius Guild; for all ages. 6/16 at 1. Christ and St. Stephen's Episcopal Church, 120 W. 69th St. (787-2755). Free. Donations will be accepted for the Refugee Children's Fund.

INTERNATIONAL FESTIVAL OF THE ARTS—Ilkhom. Join clowns from the USSR and clown around with ragtime music; for ages 4 and up. 6/12 at 8; 6/13, 15, 16 at 10 a.m. and noon. **World Myths & Magical Tales.** Musician Paula Bing and storyteller Margaret Wolfson explain the folklore of Spain, Japan, Africa, and Korea; for ages 6 and up. 6/13 at 10:30 a.m. and 12:30; 6/14 at 10:30 a.m.; 6/16 at 11 a.m. and 1. **Lalela.** Storytellers from Zimbabwe, Swaziland, and Southern Africa weave their tales with song, dance, and drums; for ages 4 and up. 6/14 at 10 a.m. and noon; 6/15 at 3:30; 6/16 at 7:30. **Ralph Lee & The Mettawee River Theatre Company.** Listen to the Cree Native American tale, "Wichikapache Goes Walking," with larger-than-life figures and masks; for all ages. 6/14 at 8; 6/15 at 1, 4:30 and 8; 6/16 at 4:30 and 6:30. **Mapapa Acrobats.** Watch seven acrobats build human pyramids to the rhythms of Mandingo; for ages 3 and up. 6/15 at 7:30; 6/16 at 3:30. Kids Arts International, The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $6 for Mon.–Fri. events; $8 on Sat. and Sun.; $50 for a Tenpass.

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to the adventures of Brer Rabbit, Brer Bear, and Brer Fox; for ages 3–11. 6/15 at 11 a.m.; 6/16 at noon; 6/17, 18 at 11 a.m. John Houseman Theater, 450 W. 42nd St. (564-8038). $10; reserve.

EEYORE'S—Father's Day Story Hour. Listen to fatherly tales and make a tie to take home; for ages 3–6. 6/16 at 11 a.m. 2212 Broadway at 79th St.(362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination). Special tour and **Storytelling Program** which answers the questions: When do fish sleep and how did the tiger get its stripes?; for ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

BOOKS OF WONDER—"Storytelling Sunday" for ages 3 and up–this session honoring Dad. Sun. at 11:30 a.m. Corner of Hudson andBarrow Sts. (645-8006). Free.

NOAH—A musical interpretation of the bible's story in which children learn how creatures get along; for ages 5–11. Book by Bill Wheeler, director. Music by Jan Callner. Sat. and Sun. at 1; through 7/21. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Magic With a Soulful Touch.** Magic and illusion performed by Phillip Jennings; for ages 5 and up. 6/12 at 4. Washington Heights Branch, 1000 St. Nicholas Ave. (923-6054). . .**The Fisherman and His Wife.** Puppet show presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 6/12 at 5. Macombs Bridge Branch, 2650 7th Ave. (281-4900). . .**All-American Bug Show.** Watch Annie Hickman transform herself into an inchworm, centipede, praying mantis, and a love bug with her whimsical, hand-sewn costumes. 6/15 at 11:30 a.m. Bankers Trust Company Auditorium, Donnell Library Center, 20 W. 53rd St. (621-0619). . .**Feeble Fables.** Stories, circus techniques, and music; for ages 6–12. 6/18 at 4. Tompkins Square Branch, 331 E. 10th St. (228-4747).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits,quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** Sat. and Sun. at 1:30, and **Hansel and Gretel,** Sat. and Sun. at 3. 39 Grove St. (765-9540). $6; reserve.

ALICE '91—A mature, hip version of the Lewis Carroll classic, where Alice is a city slicker and Humpty Dumpty talks about the "thousand points of light." Take a picnic basket and blanket to lay out on the grass. Presented by the Kings County Shakespeare Company; ideal for families. Sat. and Sun. at 2; through 7/7 at the Concert Grove, Prospect Park, Brooklyn. Enter the park at Lincoln Road and Ocean Avenue. (718-596-9685). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

PRIESTO—Watch Father Jecewiz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show; for ages 4 and up. 6/14 at 7. P.S. 225 Audtiorium, Rockaway Beach Blvd. and Beach 110th St., Rockaway, Queens (718-945-5218). $7.

CENTRAL PARK PROGRAMS—Belvedere Castle: Boats Afloat. Build toy boats with rafts and sails and do a test float on Turtle Pond with Captain Knotweed and crew. 6/15 at 1. 79th St., south of the Great Lawn (772-0210). Free. . .**The Dairy: Pop-ups for Pop.** Learn the secrets of the classic pop-up card and create one for Dad; for ages 5–11. 6/16 at 1:30. 65th St., mid-park (794-6564). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Saturdays from 10–11:30 a.m. 6/15: **The Adventures of Superman.** $5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: The Talking Parcel; The Hat.** 6/15 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

CHILDREN'S MUSEUM OF MANHATTAN—Reopens 6/15. **Folktales From Around the World.** With storyteller Marylin Iarusso; for ages 5 and up. 6/15 at 3. **Dads Like Puppets, Too!** With Bob Markwood and the International Puppets; for all ages. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. **Look and Look Again: Children's Art From Armenia**–Portraits, landscapes, and still lifes. Learn how to make self-portraits and landscape rubbings. **Adventures of Little Toot**–Illustrations from the *Little Toot* book series. **Arts Pals**–Puppets and other art by Japanese children. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

BROOKLYN BOTANIC GARDEN—Flattened Flora. Learn how to preserve flowers by pressing them and make a greeting card; for ages 3–9. 6/8 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). $6; reserve.

BROOKLYN CHILDREN'S MUSEUM—Fun, Fitness, and Dance. Learn how to keep in shape with a team from Aerobics on the Go; for ages 6 and up. 6/15 at 3. **Stroll Back to the Fifties Party.** Put on your poodle skirt and bobby socks to celebrate "50 Years of Archie comics." 6/16 at 2. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

QUEENS MUSEUM—Queens Folklore. Storyteller Lisa Lipkin tells about the borough's rich heritage. 6/16 at 2:30. New York City Building, Flushing Meadow-Corona Park (718-592-2405). Hours: Tue.–Fri. 10–5; Sat. and Sun. noon–5:30. Under 5 free; adults $2.

STATEN ISLAND CHILDREN'S MUSEUM—Father's Day Gift Workshops. Make book marks, pennants, luggage tags, and more. 6/15, 16 1:30–4:30. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Free. Hours: Wed.–Fri. 1–5; Sat. and Sun. 11 a.m.–5. $2.

BOOKS

RHINOCEROS MOTHER, by Toshi Yoshida. Preschool–Grade 1. Philomel Books, $14.95.

AN ALPHABET OF ROTTEN KIDS, by David Elliott; illustrated by Oscar de Mejo. Preschool–Grade 1. Philomel Books, $14.95.

CARS, by George Sullivan; illustrated by Ernie Norcia. Grades 1–4. Doubleday, $13.00.

IT'S TOO NOISY, by Joanna Cole; illustrated by Kate Duke. Preschool–Grade 2. Crowell, $12.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 6/12: Anthony Kane Blues Band. 6/13: Johnny Gale's Rockin' Blues. 6/14, 15: Jessie Mae Hemphill. 6/16: David Bennett Cohen. 6/17: Blues jam with Michael Powers Band. 6/18: Joe Tayno Band. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 6/12: The Lovin' Kind. 6/13: Ellen Kaye. 6/14: Revital. 6/15: Bob Arthurs. 6/16: Julia Holmes. 6/17: Jam session. 6/18: Bill Colangelo and the Collective Unconscience. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 6/13: Fred Hersch Trio. 6/14, 15: Steve Turre Quintet. 6/16: Don Bennett Trio. 6/17: Ron Petrides Quartet. 6/18: Peggy Stern Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/16: Lionel Hampton and Golden Men of Jazz. 6/17: Loren Schoenberg Quartet. 6/18–23: Arturo Sandoval Septet plus Bobby Hutcherson Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/12–14: Tower of Power. 6/15: "A Bunch of Songwriters Sittin Around Singing" featuring Eric Anderson and Rick Danko hosted by Vin Scelsa. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/16: Saxophonist Chico Freeman with Cyrus Chestnut on piano and Kenny Davis on bass. 6/17–22: Pianist Mike LeDonne with Peter Washington on bass, Ben Riley on drums joins them 6/17–19. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. 6/18–23: Arthur Taylor's Wailers. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 6/12: Galen Blum. 6/13: Jonathan Feig Quartet. 6/14: Maura Ellyn with Dave Striker and Scott Colley. 6/15: Jeffery Smith. 6/16: Robin Hirsch and John Kallas. 6/18: *Positively No Doe Hunting*, a new play by Judson Camp. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 6/12: Little Big Band. 6/13: Loup Garou. 6/14: Soul Sisters. 6/15: Felicia and the Hot Heads. 6/17: The Chisel Brothers. 6/18: Marc Berger Band. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/14: Skip Healy and Danny Noveck. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/16: Noel Pointer. 6/17: Les Paul Trio. 6/18–23: Scott Hamilton. Tue.– Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 6/16: Pianist Jane Jarvis with Frank Tate on bass. 6/17: Singer-pianist Lenore Raphael with Mike Richmond on bass. 6/18–23: Rick Hardeman Quartet. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/12: Ray Gallon. 6/13–15: Dave Leonhardt Duo. 6/16: David Wynne Duo. 6/18, 19: Lynne Arriale. **Upstairs:** 6/14 at 8: Darryl Wilson; followed by One Blood at 10:30. 6/15 at 8: McKenzie, followed by Cabaret with Judith Walton, Curtis Hairston, Mario Cantone and Susie Essman at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 6/12: The Life Dusty Diamonds. 6/13: Lil Ronnie and the Blue Beats. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/12: Mike Renzi Trio. 6/13: Mike LeDonne Trio. 6/14: Ed Cherry Quartet. 6/15: Judy Barnett Quartet. 6/16: Michael Bergman Big Band. 6/17: Dick Hyman. 6/18: Andy Tuck Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 6/12–15: Pianist Pete Malinverni with Dennis Irwin on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/12: Big Combo Series. 6/13: Kelvynator. 6/14, 15: Defunkt. 6/16: Mikel Rouse and Mark Lampariello; The Sirens. 6/17: Ronald Shannon Jackson. 6/18: Stadtgarten Series: Christoph Haberer and Franck Band. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 6/12: The Sue Foley Band. 6/13: Luther "Guitar Jr." Johnson. 6/14, 15: Little Mike and the Tornadoes. 6/16: Blues jam with Chris Carter. 6/17: The Eastside Blues Band. 6/18: Johnny Gale's Rockin' Blues Revue. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *A Celebration of Jelly Roll Morton and His Red Hot Peppers* with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group followed by the George Gee Orchestra. Thu.: The Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons*, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 6/14: Kings X; Saigon Kick. 6/20: The Divinyls; School of Fish. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/12: Dave and Dave; The Vacillators. 6/13: Peter May and Mayhem; Ethel Mertz Band with members of Alice Cooper and Saraya Bands. 6/14: The Reputations; Full House Band. 6/15: Wacky Child; Mazarin. 6/16: Melissa Murray; Benny and the Bashers. 6/17: Four Sticks - A Led Zeppelin Tribute. 6/18: Melissa Murray; The Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/16: McCoy Tyner with Avery Sharpe, and Aaron Scott. 6/17: The music of Gil Evans played by the Monday Night Orchestra. 6/18–23, 25–30: Cedar Walton, Ron Carter and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/13–15: Ted Mills - formerly lead singer with "Blue Magic". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—8 Great Jones St., bet. Broadway and Lafayette St. (533-7000). **Downstairs:** 6/14: Michael Formanek and Wide Open Spaces. 6/15: The Ratzo Harris Last Group Corporation. Sets at 10, 11:30, and 1 a.m. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 6/12: Alison Gordy, Karen Michaels, Peter Best. 6/13: The Skeletons also Jet Black. 6/14, 15: Walter "Wolfman" Washington. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 6/12: Negative Earth; Too Bad About Pete. 6/13: World's Apart; Blue Sea. 6/14: Mazarin. 6/15: The Pinballs with Bryan Miller. 6/16: The Broken Hearted Blues Band. 6/17: Vertigo. 6/18: Sing-A-Long. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 6/18: Pianist Roy Gerson's Swingtet. **Downstairs:** 6/17: "Salsa Meets Jazz" with Ray Barretto and his orchestra, Hilton Ruiz Quintet with Daniel Ponce and guest soloist James Moody. **Terrace:** 6/12–16: Pianist John Nedeski with Chris Wood on bass and Billy Martin on drums. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/16: David "Fathead" Newman Quintet featuring James Clay. 6/17: The Vanguard Jazz Orchestra. 6/18–23: Buster Williams Quintet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 6/12, 13: Salvatore Bonafed Quartet with Joe Lovano. 6/14, 15: Marc Copeland Trio with Gary Peacock and Billy Hart. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/12, 13: Blues Traveler. 6/14: Urban Blight; Skinner Box. 6/15: Max Creek; New Riders of the Purple Sage. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 6/12: Andy Laverne and Dave Samuels. 6/13–15: Lew Soloff All Stars. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 6/15: Pianist John Bunch with Bucky Pizzarelli on guitar and Jay Leonhart on bass. 6/17–22: Pianist Pete Malinverni with Peter Washington on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/12: Champion Jack Dupree. 6/13: Songwriters Hall of Fame. 6/15: Steve Earl plus Will T. Massey. 6/17: The Doc Pomus, Artist to Artist Series featuring Marshall Crenshaw. 6/18: Danny Gatton. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 6/15:

J.B. Ryder. 6/22: Tommy Joe White. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/16: Comedians Susan Jeremy, Mark Cohen, Bill Rutkowski, Bob Golub, Willie Asbury, Ben Creed, and Scott Bruce. 6/17–23: Carl Guerra, Bob "In Your Face" Golub, Mike Eagan, Max Colceli, Bill Rutkowski, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 6/12: Magicians Mark Mitton, Imam and Torkova. 6/13: Magicians Eric DeCamps, Imam and Torkova. 6/14, 15: Comedian/magicians Prof. Baxter and Joe Monit, magician Eric DeCamps, and pianist Rich Sanders. 6/18: Close-up Magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/16: Joe Mulligan, Al Lubel, Jack Simmons, and Anthony Clark. 6/18–23: Billy Jay, Tom Anzalone, Roger Kabler and Rich Ceisler. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. at 11: Live D.J. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/12: 3 Mustaphas. 6/13: Yomo Toro with special host Ruben Blades. 6/14: Soca dance party with Designer. 6/15: Bongo Logic. 6/18: Franky Jackson's Soul Kitchen. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/23: First Annual Brazilian Season featuring 6/12: Ramalho and 6/13–23: Margareth Menezes. 6/16 at 3: Helen Kardon. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/12, 14: Singer-comedienne Cynthia Adler with the Michael Abene Trio. 6/13: Paulette Attie. 6/15: Tammy Jacobs; Marilyn Volpe with the Wes McAfee Duo. 6/16: Karen Lansing; Dan Mongiovi. 6/17: Eva Steinberg. 6/18: Susan Chagnon. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/12: Lisa Kirchner; Scared Scriptless. 6/13: Rosemary Loar; Jay Geary. 6/14: Peter Lemongello; Leanne Kibbe. 6/15: Lee Lessack; Debi Tinsley. 6/16: Jean Taylor; Susan Powers. 6/17: Jana Robbins; Brian Damson. 6/18: Naomi Alexander; Beth Ravin. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 6/12: Amsterdam & Price; Ruth Fuglistaller. 6/13: Mindfield. 6/14: Steve Fenton; Baus & Troche. 6/15: *Firesong*, revue; Amsterdam & Price; Gotham City Improv. 6/16: Mario Carrasco. 6/17: Marc Heller; Cabaret Celebrity Roast. 6/18: *It's My Party*, revue; Broken Lizard. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/12: *Push My Buttons*, revue; Susan Burns. 6/13: Tom Bogdan; Mark Coffin. 6/14: Baby Jane Dexter; Lina Koutrakos. 6/15: Angela La Greca; Annie Hughes; John Di Carlo. 6/16: Helene Kelly; Barry Keating; Elaine Kessler. 6/17: Pictures in the Hall; Charles Cermele. 6/18: Amy Dondy; Mary Conklin. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/13: *St. Louie Woman*, with Kate Lyn Reiter and Amy Coleman; Debby Reiser. 6/14: Cheryl-Ann Allen; Steve Rosenfield's "The Stand-Up Comedy Experience". 6/15: Louis Schwebius and Sandy Bosko; Rene and Mary Go Hollywood; Rubber Feet. 6/16: Frieda and the Fallopians; Allain Keller. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/12: Courtenay Day. 6/13: Ronny Whyte. 6/14: Denie Corbett. 6/15: Judy Kreston and David Lahm. 6/17: Arthur Siegel. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 7/6: Singer-actress Betty Buckley. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 6/16: Billy Stritch Trio. 6/23: Phyllis Newman. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/12 at 10: Martin Charnin's *Broadway Spoken Here*, to honor the Tony niminees and winners. 6/18: Steve Davis. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.–Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.–Sat. 9:30–12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night*, musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 9. **AE, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** *Pianist-singer Bob Kail plays* Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., June 12

2:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **J. Haydn:** String Qt. in B-Flat, Op. 33.

WQXR—Suppé: *Morning, Noon, and Night in Vienna*, Ov.; **Toma:** Partita in d.

WNYC—The Minnesota Orchestra. **Turnage:** *Three Screaming Popes;* **Elgar:** Cello Cto.; **Sibelius:** Sym. No. 5.

3:00/WNCN—J. Williams: *Cowboys*, Ov.; **Mozart:** Flute Qt. in G.

WQXR—Mozart: Horn Cto. No. 4 in E-Flat; **D. Scarlatti:** Sonata in g.

4:00/WNCN—Verdi: *Macbeth*, Act III, Ballet Music.

WQXR—Beethoven: *Léonore*, Ov. No. 2; **J. Haydn:** Divertimento in B-Flat for Winds.

5:00/WNCN—Handel: *Water Music*, Suite No. 3 in G.

WQXR—Vivaldi: Cto. in b for Four Violins, Strings, and Continuo; **Schumann:** Toccata in C, Op. 7.

6:00/WNCN—Vaughan Williams: *Wasps*, Ov.; **C.P.E. Bach:** Sym. No. 3 in F.

7:00/WNCN—Beethoven: Violin Sonata No. 2 in A, Op. 12; **J. Haydn:** Sonata No. 1 in E-Flat.

WQXR—Mozart: Piano Sonata in F.

8:00/WNCN—Rubinstein: *Don Quixote*, Op. 87.

WNYC—Schoek: Violin Sonata in D, Op. 16.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11.

Thu., June 13

2:00/WNCN—J. Haydn: String Qt. in D, Op. 33.

WQXR—Beethoven: Violin and Piano Sonata No. 2 in A, Op. 12; **Auber:** *Fra Diavolo*, Ov.

WNYC—The St. Louis Symphony Orchestra. **Barber:** Adagio for Strings; **Gershwin:** *An American in Paris.*

3:00/WNCN—Vivaldi: Cto. for Violin No. 8 in d, "La Stravaganza," Op. 4; **Respighi:** *The Birds.*

WQXR—Respighi: *Old Dances and Airs*, Suite No. 3.

4:00/WNCN—Schubert: *Ave Maria*, Op. 52.

WQXR—J. Haydn: Cto. No. 1 in C for Flute, Oboe, and Orch.; **Chopin:** Mazurkas, Op. 41.

5:00/WNCN—Smetana: *The Bartered Bride*, Ov.; **Vivaldi:** Cto. for Flute No. 6 in G, Op. 10.

WQXR—Tchaikovsky: *Marche Slave.*

6:00/WNCN—Vivaldi: Chamber Cto. in g.

7:00/WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 3 in D; **Cirri:** Cello Sonata No. 1 in F, Op. 16.

WQXR—Brahms: *Tragic*, Ov.; **Graun:** Trio Sonata in G.

8:00/WNCN—Beethoven: Piano Sonata No. 7 in D, Op. 10; **Kabalevsky:** Cto. for Cello No. 1, Op. 49.

WNYC—Brahms: Clarinet Qnt.

9:00/WNCN—Grieg: Cto. for Piano in a, Op. 16.

Fri., June 14

2:00/WNCN—Tubin: Concertino for Piano and Orch.; **Lecce:** Cto. for Mandolin in G.

WQXR—Vaughan Williams: "Fantasia on a Theme by Thomas Tallis"; **Biber:** Sonata in F.

WNYC—The St. Paul Chamber Orchestra. **Vivaldi:** *The Four Seasons.*

3:00/WNCN—Mozart: Divertimento No. 1 in D; **J. Haydn:** Divertimento for Winds No. 7 in B-Flat.

WQXR—Debussy: Rhapsody No. 1 for Clarinet and Piano.

4:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Waltz, Op. 66; **Vivaldi:** Cto. for Four Violins and Cello No. 10 in b, Op. 3.

WQXR—Tchaikovsky: *Capriccio Italien;* **Soler:** Piano Sonata in D.

5:00/WNCN—Albinoni: Cto. for Panpipes in G, Op. 9; **Vivaldi:** Cto. for Guitar No. 6 in a, "L'Estro armonico," Op. 3.

WQXR—Mozart: Divertimento in B-Flat.

6:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34.

7:00/WNCN—Suppé: *Light Cavalry*, Ov.; **M. Haydn:** Sym. in D.

8:00/WNCN—Mozart: Cto. for Oboe in C; **Vivaldi:** Cto. for Bassoon in e.

WNYC—"Masterwork Hour." **Bach:** Solo Violin Sonata No. 4.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67.

WQXR—The Paris Orchestra. **Mendelssohn:** Cto. for Two Pianos in A-Flat; **Shostakovich:** Sym. No. 10 in e, Op. 93. Conductor: Bychkov.

Sat., June 15

10:00 a.m./WNCN—Verdi: String Qt. in e; **Vivaldi:** Cto. for Bassoon in G.

WQXR—J. Haydn: Sym. No. 102 in B-Flat; **Stravinsky:** Suite No. 1.

11:00 a.m./WNCN—J. Haydn: Cto. for Flute and Oboe No. 3 in G; **Bach:** Trio Sonata No. 1 in E-Flat.

WQXR—Respighi: *Old Dances and Airs*, Suite No. 1.

12:00/WNCN—Martin: Sym. in g, Op. 4.

WQXR—Pachelbel: Canon and Gigue; **Mozart:** Qt. in D for Flute and Strings.

1:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

1:30/WQXR—The Nuveen/Ameritech Lyric Opera of Chicago Broadcasts. **Tchaikovsky:** *Eugene Onegin.* Cast: Brendel, Tomowa-Sintow, Polozov, Kavrakos, Bean, Kraft, Walker; conductor: Bartoletti.

2:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Cirri:** Cello Sonata No. 2 in G, Op. 16.

WNYC—Stravinsky: Berceuse and Scherzo; *Apollo.*

3:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Vivaldi:** Cto. for Bassoon in F.

4:00/WNCN—Franck: Sym. Variations for Piano and Orch.

5:00/WNCN—Handel: *Atlanta*, Ov.; **Vivaldi:** Cto. for Bassoon in a.

WQXR—J. Haydn: Sym. No. 8 in G, "Le Soir"; **Beethoven:** Violin and Piano Sonata No. 1 in D, Op. 12.

6:00/WNCN—Boccherini: Cto. for Cello in C; **C.P.E. Bach:** Trio Sonata in E.

7:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Ov., Op. 21; **J. Haydn:** Piano Sonata No. 50 in C.

8:00/WQXR—The Cleveland Orchestra. **Schumann:** Cello Cto. in a, Op. 129; **Brahms:** Sym. No. 4 in e, Op. 98. Conductor: Dohnányi.

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

Sun., June 16

10:00 a.m./WNCN—Donizetti: Serenade for Clarinet and Guitar; **Ravel:** *Pavane for a Dead Princess.*

WQXR—Beethoven: Sym. No. 2 in D; **Purcell:** *The Fairy Queen*, Incidental Music.

WNYC—Beethoven: Violin Sonata in G, Op. 96.

11:00 a.m./WNCN—Mussorgsky: *Night on Bald Mountain;* **Vivaldi:** Cto. for Violin in e.

WQXR—Ravel: *Mother Goose;* **Handel:** Cto. Grosso No. 12 in b, Op. 6.

12:00/WNCN—Handel: Cto. No. 1 in B-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Tchaikovsky:** *Nutcracker*, Suite Op. 71.

WQXR—Bach: Cto. in c for Violin and Oboe.

2:00/WQXR—Cui: Suite, "In Modo Populari"; **Holzbauer:** Sinfonia in E-Flat.

3:00/WNCN—J. Haydn: String Qt. in E-Flat, "Joke," Op. 33.

WQXR—Schubert: Sym. No. 5 in B-Flat; **Moscheles:** Grand Septet in D, Op. 88.

4:00/WNCN—Chopin: Etude No. 12 in c, "Revolutionary," Op. 10; **M. Haydn:** Sym. in B-Flat.

WQXR—Rimsky-Korsakov: Sym. No. 2, "Antar," Op. 2.

5:00/WNCN—J.C. Bach: Sextet in C; **Mendelssohn:** String Sym. No. 1 in C.

6:00/WNCN—Vaughan Williams: *Fantasia on Greensleeves;* **Vivaldi:** Cto. for Bassoon No. 28 in C.

7:00/WNCN—Grieg: *Peer Gynt Suite*, No. 2, Op. 55; **Novak:** Piano Trio in d, Op. 27.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Aida*. Cast: Chiara, Pavarotti, Dimitrova, Nucci, Burchuladze; conductor: Maazel.

9:00/WNCN—Schumann: Cto. for Piano in a, Op. 54.

Mon., June 17

2:00/WNCN—Mozart: Rondo in D; **Vivaldi:** Cto. for Two Violins in d, Op. 111.

WQXR—C.P.E. Bach: Organ Cto. in E-Flat.

WNYC—The Pittsburgh Symphony Orchestra. **Shostakovich:** Violin Cto. No. 2; **Penderecki:** Sym. No. 2.

3:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 1 in C; **Rossini:** *William Tell*, Ov., Three Arias.

WQXR—Tchaikovsky: *Romeo and Juliet;* **D. Scarlatti:** Sonata in c.

4:00/WNCN—Bach: Cantata 209, Sinfonia.

WQXR—Schubert: Rondo in A for Violin and Strings.

5:00/WNCN—Weber: *Invitation to the Dance*, Op. 65; **J.F. Fasch:** Sinfonia for Strings in G.

WQXR—Rossini: Sonata No. 1 in G for Strings; **Nazareth:** *Bambino.*

6:00/WNCN—Vivaldi: *The Four Seasons*, "Winter," Op. 8; **Mozart:** Sym. No. 23 in D.

7:00/WNCN—Mozart: Flute Qt. in C; **Handel:** Trio Sonata in g.

8:00/WNCN—Tchaikovsky: *The Tempest*, Op. 18.

WNYC—Stravinsky: Piano Sonata.

9:00/WNCN—Bizet: *Carmen*, Ballet.

WQXR—The Boston Symphony Orchestra. **Beethoven:** Piano Cto. No. 5, "Emperor." Conductor: Ozawa.

Tue., June 18

2:00/WNCN—Weber: Sym. No. 2 in C;

WQXR—Ravel: *Mother Goose;* **Beethoven:** *Coriolan*, Ov., Op., 62.

WNYC—The Los Angeles Philharmonic. **Ravel:** *Ma Mère L'Oye*, Suite; **Sibelius:** *En Saga.*

3:00/WNCN—Mozart: Sym. No. 31 in D, "Paris."

WQXR—Boccherini: Cello Cto. in D; **J. Strauss:** *The South*, "Roses."

4:00/WNCN—Elgar: *Pomp and Circumstance*, March No. 4 in G, Op. 39.

WQXR—Dvorák: *Othello*, Ov.

5:00/WNCN—Saint-Saëns: *Carnival of the Animals*, "Swan."

WQXR—Bach: "Brandenburg" Cto. No. 1 in F.

6:00/WNCN—Abel: Sym. No. 1 in G.

7:00/WNCN—Beethoven: Piano Sonata No. 1 in f, Op. 2.

8:00/WNCN—Vivaldi: Cto. for Cello in G.

WFUV—"A Box at the Opera." **Tchaikovsky:** *Eugene Onegin.*

WNYC—Milhaud: Clarinet Sonata.

9:00/WNCN—Praetorius: *Terpsichore*, "Spanish Pavane."

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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-E Arts & ntertainment
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RV Bravo
AX Cinemax
UNY City University elevision
DC The Discovery hannel
IS The Disney hannel
SPN ESPN
AM The Family hannel
BO Home Box Office
IFE Lifetime
SG Madison Square arden Network
MC The Movie hannel
TV Music Television
ICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner roadcasting System
NT Turner Network elevision
USA USA Network
VH1 VH1

WED., JUNE 12

:30 p.m.
BRV Karen Kain: rima Ballerina. See Monday at 10:00 p.m.

:00
AMC Spend the evening vith the dreamy, silver-ongued Ronald Colman, tarting with **Lucky Partners** (1940), a omedy in which Colman nd Ginger Rogers win he lottery and set out on acation, along with ogers's fiancé, played by ack Carson. At **9:00**, the avish **Clive of India** 1935), with Colman as an ighteenth-century "man f destiny" who yearns to nake India a British olony. Finally, at **11:00, My Life With Caroline** 1941), a rather limp omedy about a man who uspects he might be a uckold; still, the harming Colman shines (1 hr. 30 min). The entire trio of films runs again at **12:30 a.m.**

MAX Take Me Out to the Ball Game (1949). A Busby Berkeley joyride, with Frank Sinatra and Gene Kelly playing vaudevillians moonlighting as ballplayers whose team is taken over by Esther Williams. (1 hr. 30 min.)

8:00
⑤ I Love Lucy. A special one-hour episode of the vintage series, with the Ricardos and the Mertzes going to Alaska to take in special guest Red Skelton's TV show.

⑪ Jacknife (1989). Robert De Niro plays a feisty Vietnam vet who tries to help his shell-shocked buddy (Ed Harris) and becomes romantically involved with Harris's shy sister. With Kathy Baker, Charles Dutton, Loudon Wainwright III. Good performances throughout. (2 hrs.)

⑬ The Health Quarterly. A look at the nation's health-care dilemmas, including caring for AIDS patients and providing for the uninsured. (1 hr.) Also shown at **9:00** on ㊾, **10:00** on ㉑, and Thursday at **9:00 p.m.** on ㊿.

㉑ Live From Mount Everest: A Man and His Dream. In 1989, Susumu Nakamura and his team tried to broadcast live from the most legendary mountain peak. (1 hr.)

9:00
④ The **NBA Finals** continue tonight, with the Chicago Bulls in Tinseltown to play the Los Angeles Lakers in Game five. Game six, if necessary, will be played in Chicago Friday at **9:00 p.m.**, and if the series goes seven games, look for it Sunday at **7:00 p.m.**

⑬ Last Train Across Canada. Murray Sayle, a reporter for the London *Times*, rode the rails from the Atlantic to the Pacific on the last trip before stretches of the transcontinental run were shut down. John Heminway is host. (2 hrs.)

LIFE Retaining Laughter. A comedy special about the diversity and wit of women. Jane Curtin is the ringleader, and Martin Mull, Carrie Snow, Laura Kightlinger, Leah Krinsky, and Ellen Cleghorne perform, as well as the Kit McClure Band. (2 hrs.) Also shown Saturday at **10:00 p.m.**

USA Sweet Poison. A new TV movie with Steven Bauer playing an escaped convict who kidnaps a married couple and falls in love with the woman. With Ed Herrmann, Patty Healy. (2 hrs.) Also shown Sunday at **7:00 p.m.**

9:30
⑦ The Third Annual International Rock Awards. This promises to be interesting, between host Leslie Nielsen and the bestowal of Elvis statuettes for categories that the King could have appreciated, like "Media Event of the Year." (1 hr. 30 min.)

10:00
㊿ Eudora Welty—One Writer's Beginning. A portrait of the southern writer whose vision is pure and whose words are wise. (1 hr.)

THU., JUNE 13

4:00 p.m.
⑦ Private Affairs. An *ABC Afterschool Special* about two young women—one whose father is sleeping around, the other whose first love has brought her a sexually transmitted disease. (1 hr.)

8:00
⑨ Jacques Cousteau—"*Australia: Continent* of Dreams." The Cousteau team turns its attention to dry land. (All right, so Australia was once submerged under the sea.) Mel Gibson is the narrator. (2 hrs.)

⑪ The **New York Yankees**, the city's new favorite team, take on the **Minnesota Twins** in their dome tonight; then it's on to Arlington to meet the **Texas Rangers**, Saturday at **8:30 p.m.**

⑬ Mystery!—"Inspector Morse: The Secret of Bay 5B." Morse's latest corpse is a man strangled in a London parking garage. Unfortunately, the investigation interrupts a nicely budding romance. Part 1 of 2. (1 hr.) Also shown at **9:00** on ㉑ and ㊾, Friday at **9:00 p.m.** on ㊿, and Sunday at **9:00 p.m.** on ㉛.

TNT Mogambo (1954). Clark Gable reprised his *Red Dust* role in John Ford's gutsy remake; the ladies in his love triangle this time are Ava Gardner and Grace Kelly, replacing Jean Harlow and Mary Astor. (2 hrs. 30 min.)

9:00
⑬ Paths of Glory (1957). A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Directed by Stanley Kubrick. (1 hr. 30 min.)

㉛ Before Stonewall. The annual showing of John Scagliotti's Emmy Award–winning documentary depicting the history of America's homosexual movement. (1 hr. 30 min.)

A-E The Mountain and the Molehill. A BBC special exploring how the intricate D-day landing plans were almost ruined by three rural teenage boys given to horseplay. (1 hr. 30 min.) Also shown at **1:00 a.m.**

USA Hoosiers (1986). A sincere, though sometimes uninspired, movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. David Anspaugh directed. (2 hrs. 30 min.)

10:00
② Robin Hood: The Myth, the Man, the Movie. Besides the obvious chat with Kevin Costner about what drew him to the movie role, host Pierce Brosnan presents interviews with a Cambridge professor considered to be the leading authority on Robin Hood, and other wise men. (1 hr.)

⑦ PrimeTime Live. A profile of the FBI's Behavioral Science Unit and one of its first victories—the apprehension of Steven Pennell, the "corridor killer" responsible for torture-murders along an eight-mile stretch of Delaware highway. (1 hr.)

10:30
⑬ Monet: Legacy of Light. A look at the lengthy and prolific career of Claude Monet, narrated by Kathryn Walker and with Peter Ustinov providing the voice of the painter. (30 min.)

11:30
④ The Tonight Show. A pair of singers hold forth with Johnny Carson: Stevie Wonder and Luciano Pavarotti. And **Latenight With David Letterman**, following at **12:30**, ought to be good, as Dave chats with Red Sox pitcher and Texan Roger Clemens (1 hr.).

FRI., JUNE 14

7:30 p.m.
⑨ The **New York Mets** entertain the **Houston Astros** at Shea this weekend, tonight and Sunday at **1:30**. Next, a visit from last year's world champs, the **Cincinnati Reds**, Tuesday at **7:30**.

8:00
⑪ Square Dance (1987). An engaging coming-of-age drama about an independent young Texas girl who leaves her grandfather, who has *raised her in the country*, to live with her mother, a loose-living beautician. With Jane Alexander, Jason Robards, Winona Ryder, and Rob Lowe. (2 hrs.)

A-E The Strange Affair (1968). Michael York plays a man who, upon failing his college finals, becomes a London copper. But the seemingly upstanding profession is not that at all, as the dalliances of York (with sexy hippie Susan George) and his superiors so boldly prove. (2 hrs.) Also shown at **midnight** and Sunday at **3:00 p.m.**

9:00
⑬ American Playhouse—"The Hollow Boy." Jay Neugeboren adapted Hortense Calisher's short story about two teenage boys, from very different families, growing up across the hall from each other in a New York apartment house after World War II. (1 hr.) Also shown Monday at **midnight**.

10:00
⑬ Spike & Co.: Do It A Cappella. Spike Lee and Debbie Allen preside over a celebration of singing. Performers include Take Six, Ladysmith Black Mambazo, Rockapella, and True Image. (1 hr.)

10:15
TBS Boxcar Bertha (1972). Martin Scorsese's first film, a *Bonnie and Clyde* knockoff set in the Depression, with small-town girl Barbara Hershey latching on to David Carradine and his train-robbing crew. (1 hr. 45 min.)

11:00
⑬ Jacksonville Jazz XI. A batch of contemporary and classical jazz, with pianist Ramsey Lewis; saxophonist Christopher Holliday and his quartet; and clarinetist Buddy Defranco with Terry Gibbs, Milt Hinton, and Ross Tompkins. (1 hr.)

11:30
㉑ American Masters—"Lillian Gish: The Actor's Life for Me." Gish, the most brilliant star of the silent screen, talks about her film and stage work. Followed, at ***12:30***, by ***His Double* Life** (1933), in which Gish portrays a middle-class spinster and Roland Young plays the famous artist who settles with her (1 hr. 10 min.).

SAT., JUNE 15

11:00 a.m.
MTV Paula Abdul Weekend. Paula in concert! All of Paula's hit videos! Interviews and backstage footage of Paula! Five hours' worth! Also shown Sunday at **2:00 p.m.**!

NOON
HBO Gallipoli (1981). Peter Weir's lyrical and

anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely settled western Australia and meet their destiny in the Gallipoli campaign of World War I. (2 hrs.)

2:30
4 Olympic Showcase. Highlights of the U.S. Gymnastics Championships from Cincinnati (on tape) and coverage of the U.S. Track and Field Championships, live from Downing Stadium on Randalls Island. (3 hrs. 30 min.)

3:00
11 The Princess and the Pirate (1942). Bob Hope turns up a lot of laughs as an entertainer who, along with princess Virginia Mayo, tries to stay ahead of pirates Victor McLaglen and Walter Brennan. (2 hrs.)

5:00
11 Arthur (1981). A stylish, witty screwball comedy. Dudley Moore is the drunken millionaire playboy, John Gielgud is his superbly contemptuous butler, Liza Minnelli the working-class girl he pursues, and Jill Eikenberry his upper-class fiancé. The movie's true love relationship is between Moore and Gielgud, and their routines are marvelous. (2 hrs.)

6:00
13 The Civil War. A rebroadcast of Ken Burns's elegiac nine-part series continues, starting with the fourth segment, "Simply Murder—1863." At **6:55,** "The Universe of Battle—1863"; at **8:30,** "Valley of the Shadow of Death—1864"; and at **9:35,** "Most Hallowed Ground—1864" (1 hr. 55 min.). See Sunday at **5:30 p.m.** for final episodes.

8:00
2 Money, Power, Murder. A 1989 TV movie starring Kevin Dobson as Peter Finley, the wisecracking journalist created by sportswriter Mike Lupica; Blythe Danner, Josef Sommer, and John Cullum co-star. (2 hrs.)

9:00
7 The Flamingo Kid (1984). A crudely conceived though likable coming-of-age comedy that ends up as a morality tale about the leisure and working classes. Matt Dillon is credible as a plumber's son working at a snooty beach club in Long Island, torn between his Brooklyn roots and the money, gin, and girls on "the Island." (2 hrs.)

CUNY Zero for Conduct (1933). A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or,* one of the two great classics of anarchist filmmaking. Jean Vigo directed; with Jean Dasté, Robert le Flon. (45 min.) Also shown Sunday at **9:00 p.m.**

10:00
HBO Tales From the Crypt. A new trio of short, creepy films: *The Trap,* with Teri Garr, Bruno Kirby, and Michael J. Fox, who also directed; *Loved to Death,* with Mariel Hemingway, Andrew McCarthy, and David Hemmings; and *Carrion Death,* starring Kyle MacLachlan. (1 hr. 30 min.)

11:30
7 The Man Who Fell to Earth (1976). Nicholas Roeg's thoroughly captivating adaptation of Walter Tevis's science-fiction novel, starring David Bowie and Rip Torn. (2 hrs.)

13 A splendid quartet of films by British director Anthony Asquith, starting with **The Way to the Stars** (1945), a convincing portrait of love during wartime; with John Mills, Michael Redgrave, and Rosamund John. At **1:15, We Dive at Dawn** (1943), an exciting picture aboard a World War II submarine; John Mills, Eric Portman, and Niall MacGinnis star. **The Importance of Being Earnest** (1952) plays at **2:55**; Asquith's film is a highly satisfactory version of Oscar Wilde's greatest play, starring Michael Redgrave and Edith Evans. Finally, at **4:30, The Browning Version** (1951), in which Michael Redgrave gives a powerful performance as a failed schoolteacher (1 hr. 30 min.).

MIDNIGHT
NICK Dobie Gillis. In honor of Father's Day, eight straight episodes featuring the familial dealings between Dobie and Herbert T. Gillis, a pair that locks horns with the best of them. (4 hrs.)

2:00 a.m.
5 High Plains Drifter (1973). A weird and effective story, directed by and starring Clint Eastwood, about a drifter who's hired to keep a batch of outlaws, fresh out of jail, from making trouble in a small town. (2 hrs.)

SUN., JUNE 16

10:35 a.m.
TBS Life With Father (1947). Michael Curtiz's terrific picture stars William Powell, Irene Dunne, and Elizabeth Taylor in a story about growing up in New York City with a offbeat but wonderful father; adapted from the hit Broadway play. (2 hrs. 55 min.)

1:00 p.m.
5 Taps (1981). George C. Scott as the head of a military school, a man obsessed with honor; Timothy Hutton as the cadet major who learns Scott's lessons all too well. When catastrophe occurs, Hutton takes over, and all kinds of tension break out. (2 hrs. 30 min.)

1:30
7 The U.S. Open Golf Championship. The rejuvenated Hale Irwin shoots for a title defense at the Hazeltine National Golf Club in Chaska, Minnesota. Live final-round coverage. (4 hrs. 30 min.)

5:00
5 Warning Shot. (1967). A good and large cast gives this cop melodrama all the juice it needs—it's fast and fun. With David Janssen, Carroll O'Connor, Ed Begley, Lillian Gish. (2 hrs.)

5:30
13 The Civil War. The final two segments in Ken Burns's series: "War Is All Hell—1865" and, at **6:35,** "The Better Angels of Our Nature—1865" (1 hr. 25 min.).

7:00
2 60 Minutes. The summer reruns are on, and here are the segments scheduled for tonight: "Manhunt," about a young Nebraska girl who had been missing for two years; "Paul Simon," still popular after all these years; and "Kim Hardy May Go to Prison," about a Michigan district attorney who prosecutes new mothers who use drugs. (1 hr.)

8:00
11 Siskel and Ebert Special—"Actors on Acting." Jodie Foster, Bruce Willis, and Michael Caine discuss their craft. (1 hr.)

31 Joseph Brodsky: A Maddening Space. A profile of the Nobel Prize–winning writer who was exiled from the Soviet Union in 1972. (1 hr.)

A-E Who Killed Martin Luther King? A probe into the naggingly unresolved issues in the assassination of the civil-rights leader. Jack Perkins is the host. (1 hr.)

9:00
7 Best Friends (1982). Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. With Barnard Hughes and Jessica Tandy. So-so. (2 hrs.)

13 I, Claudius—"Waiting in the Wings." Part 3 of 13. Tiberius, after treating Julia poorly, is forbidden by Augustus to return to Rome; a wolf cub is dropped by two eagles into the lap of young Claudius, apparently a sign from the gods. (1 hr.) Also shown at **10:00** on **49**, at **11:30** on **21**, and Monday at **9:00 p.m.** on **50**.

DIS Highwaymen Live! Onstage and backstage with Johnny Cash, Waylon Jennings, Kris Kristofferson, and Willie Nelson, in the country supergroup's 1990 concert from Nassau Coliseum. (1 hr. 30 min.)

HBO Without Warning: The James Brady Story. Beau Bridges and Joan Allen star in the story of the 40-year-old Reagan spokesman shot by John Hinckley in an assassination attempt against the president. Based on a book by Mollie Dickenson, which was written with the Bradys' cooperation. (1 hr. 30 min.)

12:10 a.m.
13 Landscape Suicide. A film about two rural murderers: a California teenager who stabbed a classmate in 1984, and a Wisconsin farmer who mutilated several victims in the late fifties. (1 hr. 35 min.)

MON., JUNE 17

5:00 p.m.
13 Numb . . . Children of Alcoholics. A docu-drama about the struggles of a Connecticut family to overcome their father's alcoholism. (1 hr.)

5:30
9 Neighbours. The debut of a dramatic series, to be shown weekdays at this time, about three families in suburban Australia—the Robinsons, the Ramsays, and their bachelor neighbor Des. (30 min.)

8:00
5 Seeds of Tragedy. A new movie, composed of vignettes, that shows the path of cocaine from South American coca fields to Los Angeles's gangland streets, and the people it affects along the way. (2 hrs.)

11 Alcatraz: The Whole Shocking Story. A fair 1980 TV movie about the notorious prison in San Francisco Bay. Art Carney plays the Birdman, but the focus is on the youngest prisoner ever sent to the rock, and his years of planning to escape. Shown in two parts, each two hours long (tonight and Tuesday at **8:00 p.m.**).

13 Scientific American Frontiers. All these wonders: the MIT design competition, solar activity, and a pizza parlor where robots assist the quadriplegic staffers. (1 hr.)

TNT Dead on the Money. A TV movie starring real-life husband and wife Corbin Bernsen and Amanda Pays in a thriller about an actress whose lover persuades her to carry out a wicked scheme against his cousin. With John Glover. (2 hrs.)

9:00
7 God Bless the Child. A rebroadcast of the excellent 1988 TV drama featuring Mare Winningham's performance as a single homeless mother, desperate to save her daughter from poverty. (2 hrs.)

49 Adventure—"Yankee in Kamchatka." A trip to a Soviet Union wildlife preserve that hasn't welcomed a foreigner in more than 50 years. (1 hr.) Also shown Tuesday at **10:00 p.m.** on **21**.

10:00
13 The Lincoln-Douglas Debates. New Jersey governor Thomas Kean is the moderator of the eighth annual showdown, with finalists from more than 80 New York City public schools. The topic is violence in the entertainment industry. (30 min.)

BRV La Ronde. A 1989 production of Glen Tetley's dance drama, based on the Schnitzler play and set to the music of Korngold; with principal dancer Karen Kain and members of the National Ballet of Canada. (1 hr.) As a warm-up, take a look at **Karen Kain: Prima Ballerina**, Wednesday, June 12, at **6:30 p.m.** (30 min).

11:30
21 Mini-Dragons. The first of a four-part series about the people, politics, and problems of South Korea, Taiwan, Singapore, and Hong Kong. Tonight, South Korea. Parts 2–4 to be shown over the next three nights at this time.

TUE., JUNE 18

7:00 p.m.
AMC Frankenstein (1931). Colin Clive is the mad scientist, Boris Karloff the nasty monster, and the story is Mary Shelley's. A wonderful match made in hell. (1 hr. 30 min.)

8:00
DIS The Rory Story. A new family musical with puppets and live action. The focus is Rory's singing career, from her humble beginnings as one of the Fabulous Piglets to her smashing success on the "Upstart TV Talent Explosion." (1 hr.)

FAM Shogun. All six segments of the colorful 1980 TV mini-series will be shown, beginning tonight, with one two-hour segment each night at **8:00 p.m.** Richard Chamberlain stars in James Clavell's story of an English navigator who becomes shipwrecked in feudal Japan, eventually becoming a samurai warrior.

9:00
13 Moyers/Special Report: After the War. A program that looks at postwar Iraq and ponders how, given the state of the Kurds and Shiites, the victory of Desert Storm has become a moral dilemma. (1 hr.)

10:00
13 49 P.O.V.—"Absolutely Positive." The series of independent nonfiction films bows with Peter Adair's effort in which he and eleven others with the HIV virus talk openly about their experiences thus far and their expectations. (1 hr. 30 min.)

A-E Third and Oak: The Pool Hall. Marsha Norman's play about a smooth young disc jockey and his tricky dealings with a friend's father; starring Mario Van Peebles and James Earl Jones. (1 hr.)

11:30
21 Mini-Dragons, Part 2. See Monday at **11:30 p.m.**

12:30 a.m.
13 Intercom—"In the Spirit of Cooperation." A film set on a multinational work site in Ghana, profiling members of the Peace Corps and its Japanese counterpart, the Japan Overseas Cooperation Volunteers. (1 hr.)

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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STRICTLY PERSONALS

Successful, Handsome—Entertainment executive, early 30's, seeks attractive, independent, free-spirited woman, 21-35, who loves the beach, fast cars and exotic travel. Photo/phone. 8194 ✉ ☎

Charming, Clever, Casual, Classy—Curvaceous female physician seeking a romantic, casual, passionate, successful, athletic, fun man, 40-50 - loves theater, movies and pasta and has a big heart. Looking for committed relationship Nonsmoker. Note and photo. 6503 ✉

All The Right Adjectives—I'm tall (6'2"), handsome, slightly famous, Ivy educated, paunch-free, funny, brilliant, irrepressibly creative nice guy (28). Allergic to boredom, smoking and televised sports. Seeking an equally improbable woman (20's): very pretty, highly literate and incredibly sweet. Some adverbs we'll have in common: gently, wryly, spontaneously. Send photo (returnable) and note (adorable). 9434 ✉

Tall, Pretty, Slender, Sexy Woman—Early 40's, seeks warm, sincere, intelligent man over 5'10", 40-50-something, for love and bike riding. Note/photo. 9458 ✉

Vibrant Administrator, 5'7"—Pretty, trim, athletic, curious, earthy, sprinkled with culture, wants to share interests and life style with taller gent, 48-55. Note/photo please. 6546 ✉

Velveteen Heart Wanted—High-spirited, warm-hearted, attractive, trim, Jewish, 30, 5'6", successful male executive (MD/MBA) with perceptive blue-green eyes - seeks playful, intelligent, sensitive, cozy, petite, naturally irresistible woman (25-33). Phone/photo. 6488 ✉

Palm Beach/Fairfield County—Gentleman prefers blond, beautiful, healthy and slender woman who is my counterpart, to have fun and travel. Told I'm good-looking, trim, affluent, successful, educated, athletic. Enjoy people, life and laughter, 50ish, look and act younger, have boundless energy. Nonpracticing Catholic. Will respond to photo and phone number only. 8222 ✉

Handsome Publisher/Writer—36, very fit, blue-eyed with dark blond hair. I am very intelligent (summa cum), kind and sensitive, funny and creative. Seeking a very pretty woman (beautiful hair a plus), 24-36, petite (under 5'6'), slender and very intelligent. Your interests include the arts, books, exploring ideas and healthy living. Detaile note and photo. 6530 ✉

Bright, Pretty, Novice Golfer—Jewish, 31, enjoys city and country, playing pool, Carnegie Hall and more. Seeks just one secure Jewish man, 28-36, for serious relationship. No smokers, no drugs. Photo/phone. 1536 ✉

You Browse Through The Ads—Somewhat skeptically - wondering about the people who place and respond to them - yet you spent the last few weekends wishing for special companionship. If you are the open-minded professional I seek, the time has come to pick up your pen and take this adventure with me. If you need that special soul to make your secure existence complete, please consider this "first time" offering: I am a warm, very intelligent, pretty, slim, 5'4" woman who loves to laugh, has many interests, a kind soul...and who is hoping to find a good man - you perhaps. This ad motivated by a sense of your existence out there. You are 36-46, intelligent, creative, fit, humorous, attractive, upbeat personality and varied interests. You are firmly grounded in reality but have your own spiritual sense. You appreciate city night life but enjoy escaping to the quiet beauty of nature. You live well - but by the Golden Rule. Doctor, lawyer or indian chief, no matter - you are enthusiastic about your profession but not its slave. You realize how brief our sojourn on earth and intend to make the most of it. Write me with photo if possible. 9426 ✉

Lovely To Look At—Slim, blond, hazel eyes, feminine executive/professor, intuitive, classy, very bright. Seeks strong, successful man, 40-50, with a desire and capacity for intimacy, romance and commitment. Photo appreciated. 6521 ✉

Am I Really Doing This?—Successful Wall Street exec/singer-songwriter, with David Letterman/Woody Allen-type mentality, Tom Cruise-type appearance, one-of-a-kind soul and heart of gold (30, 5'10", healthy athletic build), seeks female counterpart for happily-ever-after. Nonsmoker. Please send letter/photo. I will reciprocate. Believe me, this experience is as weird for me as for you. 6547 ✉

Pretty Female MD—Jewish, 33, prestigious career, seeking handsome and successful Jewish guy to share that loving feeling. Phone/photo/bio. 6534 ✉

Only One Response Needed!—A very special man - late 20's, successful entrepreneur and handsome - seeks stunning female, approximately 5'7", for real relationship. We're both supportive, bright, responsible, active and healthy. Should enjoy travel, city activities and drives in the country. Note/photo please. 9440 ✉

Let's Bloom Together!—An unboundedly optimistic, romantic, warm, young Ivy CEO of major corporation, with GQ style/looks, considered exceptionally funny, handsome, caring, considerate, muscular, tall - seeks champagne for life with loving lady under 36. Photo required. 6548 ✉

Delicate—Thin, mid 30's, 5'5" psychology professor seeks male - extremely successful, handsome, 35-45. 6543 ✉ ☎

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add **$25.00** for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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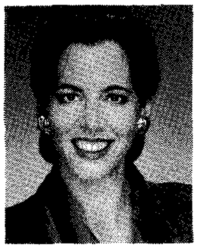

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Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financiallly and emotionally secure, seeks her Jewish "only", 38-53, male counterpart to bring home to mom. 8217 ✉ ☎

If You're 25-32—Pretty, petite and funny, hopelessly romantic but haven't found a honey, this handsome, Jewish Wall Street wiz would like to change your life by having someone say "I now pronounce you man and wife". 8212 ✉

Topless Jar—They say every jar has its lid. Tall, 30, attractive Jewish female 'jar' - filled with sincerity, honesty, good sense of humor and lots of other good stuff - looking for 6', Jewish, 30-36 'lid' with same qualities, to complement jar. Photo please. 9439 ✉

Homely, Poor, Dull—Obviously a unique person on these pages. If you're an adventurous woman with all the opposite attributes to complement mine, and you've celebrated your 50th birthday, please write. 9481 ✉

Sweet, Sexy, Pretty, Funny—Intelligent, warm and loving Jewish female - 31, MD, unpretentious, open-minded, fluent in Hebrew, musical - seeks male of warmth and integrity for love relationship. 9432 ✉ ☎

Beautiful, Slim, Jewish Girl—31, 5'5", classy, successful, lower 914, traditional values, seeks same in tall, slim, established Jewish man, any area, under 41, for marriage. Photo. No smoke. 6511 ✉

Charming, Attractive, Smart Woman—39, seeks Jewish man, 43-53. 6483 ✉ ☎

Physician—Wasp male, 5'11", trim, handsome, good natured, civilized - seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 6496 ✉

Affectionate, Blue-Eyed Beauty—Pretty and playful, with charisma and very successful career, Catholic, athletic and slender. A lover of good friends, good fun and laughter. If you are a bright, successful professional guy, 36-44, with an interest in romance, I'd like to meet you. Photo please. 6518 ✉ ☎

Warm, Slender, Attractive—Manhattan psychoanalyst, young 47, likes dining, culture, travel. Seeks well-spoken man for love, commitment. 6536 ✉

Looking For Friend, Lover, Husband—Christian female, 39, wants the whole package: to start a family with this special man. Note/photo/phone. 6519 ✉ ☎

Jewish Female:—Had enough of being single/NYC? Ready to share life/home with attractive, professional (PhD) Jewish man (41, 5'10")? Serious reply only. POB 1378, Huntington, NY 11743.

Definitely Upper-Crust Lady—Seeks tall, Jewish Renaissance man over 50 who likes laughter, football, sailing, tennis, all three Mets, eats in interesting places but still wants some privacy. Bio/photo. 8220 ✉

Highly Successful, High-Powered Male—Looking for sexy, vibrant older woman who can keep up with me and my life style. Must be 37 years old or older. 6484 ✉ ☎

Beautiful, Athletic—25, very fit female seeks one good man. He is handsome, dynamic and looking for an extraordinary woman. Note/photo. 9474 ✉

Asian-Indian Male Physician—(Psychiatrist), 40, 6', medium tan complexion. Income over $130,000. Divorced with joint custody of daughter, 9, living primarily with mom. Sincere, progressive intellectual seeks attractive, compatible female for lifelong relationship (marriage) and fun. Photo/note. 6529 ✉ ☎

Oriental Woman Desired—Handsome, 28, creative, aspiring composer. You will be the inspiration for my music. Note/photo. 9468 ✉

Adventurous Male Seeks Special Lady—Single white male, 38, 6'2", 190 lbs, self-employed as a computer consultant, also a pilot and former ski-instructor. Enjoy athletics, travel, theater, movies, romantic dinners. I seeks an attractive, shapley female who is intelligent, sensual, physically fit, has a sense of humor and is a nonsmoker, for close friendship, serious romance and to share our lives. 8210 ✉ ☎

Attractive, Green-Eyed Blond Widow—White Jewish female, nonsmoker, 5'6", slender, athletic, fun-loving, multifaceted, professional. If you are 55-65, intelligent, successful, healthy, wishing to meet someone very special, send phone/bio. 6500 ✉

Handsome, Distinguished—NY businessman, 50, seeks intelligent, trim, sexy nonsmoker to share quiet times at my beach house, sailing on the sound and whatever else the world has to offer. Photo preferred. 8203 ✉

Chinese Lady—With five-year-old son, attractive, warm, intelligent, seeks the one to make me laugh. Love nature. Nonsmoking male. Photo/note a must. 6493 ✉ ☎

Attractive, Petite, Blue-Eyed Blond—Social worker, 39, offbeat, enjoys conversation, the arts, seeks man, 34-45, warm, funny, socially aware, nonsmoker. 8166 ✉

Adventurous, Spontaneous—And diverse, sincere, intelligent, attractive, free-spirited, outgoing Christian female (29), who has a passion for music, teasing and laughter, domestic and international travel, long conversations and sports (skiing, tennis, cycling, running, volleyball, sculling and others), who also enjoys spicy cuisine, dancing, the theater, movies, watching football and reading, seeks athletic male (26-37) with these characteristics, interests and beliefs. Note/photo appreciated. 6535 ✉ ☎

Classy, Refined Gentleman—45, successful and warm, seeks an intelligent, upbeat woman to share dinners, cultural events/country weekends. Manhattan, northern suburbs. Photo please. 9450 ✉

Single White Catholic Female—36, 5'2", 105 lbs, attractive, dark hair and eyes, MA, analyzed, marriage-minded, loves horseback riding, sports, travel, rock 'n' roll. Seeks single/divorced, no children, white, attractive male, 33-42, over 5'8", athletic, analyzed, professional, college grad - who shares similar interests, regards trust as a basic issue in the development of a relationship. Light smoker, very light drinker okay. No drugs. 9433 ✉

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Opposites Attract—Handsome, wavy-haired attorney/comedy writer, Jewish, 6', 32, seeks literate, lithe, Waspy beauty, 22-30. *Let's mix and match stereotypes.* Note/phone/photo. 6533 ✉ ☎

Attractive, Vibrant, Independent—Professional woman, 45 - loves her work, Alpine hiking, the arts. Seeks thoughtful, smart, fit, emotionally related man, 42-54, for intimate relationship. 6538 ✉

Handsome, Highly Intelligent—Brown-haired, blue-eyed businessman/doctor (41 years old) seeks a very attractive, slim, smart and sexy woman between the ages of 29 and 38. If you enjoy exotic travel, the arts, skiing, dancing and love - you've met your match. Nonsmoker. Photo a must. 6481 ✉ ☎

Upbeat, Slightly Offbeat, Creative—Downtown woman (40, attractive, fit) seeks male complement to enjoy from biking to Bartok. Photo. 9459 ✉

Energetic, Great-Looking, Lovable—Jewish male, 37, family-oriented, down-to-earth MBA (in great shape), seeks 27-37-year-old, caring, intelligent, active (in good shape), nonsmoking Jewish female for pursuing the possibilities. 6492 ✉ ☎

Childlike Enthusiasm—Intelligence, a great sense of humor, all tempered with some cynicism, make this attractive, successful, single Jewish female, 32, truly unique. If you're a tall, nonsmoking Jewish male who believes that not all great women come in small packages, then I want to know more. Phone/note/photo? 8218 ✉

Gentleman—66, 6'3", seeks gentle, worldly lady as friend - because life is better in pairs. Photo? 9466 ✉

Fashionable Businesswoman—5'6", attractive, intelligent and creative. Loves athletics and the arts. Desires fun-loving, secure and successful man, 32-40. Note/photo/phone. 6509 ✉

Looks Great In A Bikini—Beautiful Jewish professional, 5'4", 33, loves to travel, tennis, beaches. Seeks handsome, athletic male, 28-40, intelligent, considerate, good sense of humor, to share our lives. Photo appreciated. 6524 ✉ ☎

Woman Of Substance—Integrity, class... Affectionate LI entrepreneur, childless, good looks, young-looking 41, 5'7", 128 lbs, fit. Desires sensitive, communicative, loyal, tall attractive professional for outdoor activity, movies, dining, emotionally fulfilling relationship. Bio/photo. 6501 ✉

Lover Of Tennis/Theater—Professional woman seeks companion, 50 up. 9472 ✉

Beautiful, Bright Blond—Jewish female, 32, slim, tall, professional - seeks tall, attractive, stable, successful, marriage-minded Jewish male, for love, laughter, movies, more. Photo a must. 8209 ✉ ☎

Single Jewish Male—30, seeks partner in crime to hide out in coffeehouses, escape by canoe or hike, and do time with good conversation. 6505 ✉

Stuyvesant Town MD—54, 6'1", seeks quality woman. Nonsmoker. 6516 ✉

Central Jersey Gentleman—Busy computer professional - intelligent, sensitive, attractive, with a good sense of humor. Seeks a tall, slim lady with similar qualities. I am 35 (look 25), blond, 6'2", Wasp and a nice guy. If you are 24-34, into skiing, the beach, the arts and travel, please write. Photo a must. 6506 ✉

Best Friend—Attractive, 31, Jewish female *with great sense of humor* - seeks Jewish male, 30-40, to share laughter, love and confidences. Note/photo please. 6508 ✉

Colorado Transplant—Relocated to LI and NJ, business owner, into working out and sailboat, 39, 6'1", 182 lbs, good-looking, brown/silver hair, Irish/Scotch. Divorced father, engineering MS, ex-Columbia, ex-Japan, optimistic, relaxed, *fearless, antiwar and sense of humor. You:* divorced, nonsmoking, 30's, into working out. 9443 ✉

Very Attractive CEO—International investment banker (45, 6'1", slim) seeks assertive, sensuous, full-figured goddess to adore forever. POB 9, NYC 10185.

Feminine, Self-Assured Beauty—Worldly, warm, playfully witty, 30, Jewish, seeks 30-45, good-natured, nonsmoking gentleman who enjoys good food, the arts, the Mets, the outdoors. 8219 ✉ ☎

Where Have You Been?—This very pretty, 5'8", Jewish female MD, 34, with a kind heart and sense of humor has been waiting for you - a good-natured, unpretentious Jewish professional man, 32-40, who wants to share life with a terrific lady. Let's make up for lost time. 9454 ✉

Health-Conscious—East Side female - JD, Jewish, petite, pretty, slender, curvy, long hair - seeks cerebral, athletic male who, like me, is a vegetarian, doesn't smoke or drink or use drugs, isn't in therapy or in recovery from anything. I enjoy travel, scuba, skiing, yoga, massage, the arts, Asian culture, and a daily run in Central Park with my dog. At 41, I feel 21. No crows feet. Willing to share my secret moisturizer if you're clean-shaven, charming and funny. Daughter, 19, in college. Let's discuss feng shui... 9477 ✉

Discriminating Taste—Savvy, sensuous, strawberry blond female executive. Seeks quality professional male who (like me) is creative, financially and emotionally secure; who's handsome, athletic (but not a jock), 35-45; who finally knows what he wants in life (as I do) and who is tired of settling for second best (I won't); who has wit, charm, sophistication and is not intimidated by an attractive, self-assured, successful, multifaceted woman. Nonsmoker only. Recent photo/note will get *reciprocation. You won't be disappointed.* 6504 ✉

A Great Package—Sincere, courteous, handsome, humorous, loving, cultured and athletic, single Christian male, 35, VP, seeks bright and attractive, slim, single Christian female, 24-31, for committed relationship. Note/photo/phone appreciated. 9385 ✉

Divorced With Children—Successful management consultant, 46, good-looking with warmth and wit, seeks slender, pretty Christian woman who's also divorced with children. Note/photo, please. 6520 ✉

Enchanted—With life. Very attractive, svelte Jewish woman, 40, with long hair and a pretty smile; traditional values, family-oriented. Seeks one special man for everlasting love. Photo please. 9461 ✉ ☎

Captain Seeks First Mate—Very handsome, Jewish, 33, 5'11", athletic build, intelligent, successful businessman seeks brave woman who is fun, spontaneous, bright, beautiful, professional, slim, fit and would enjoy sharing yachting adventures, skiing and keeping life interesting. If that person is you, then take a chance and send note/photo. 6537 ✉

The Best Is Yet To Be...—Attractive, warm psychotherapist values friendship, talk, laughter and the love of a good man (45-55). Photo please. 6491 ✉

Time For A Relationship—I am a 37-year-old workaholic male of Italian descent. I am 5'9", 150 lbs and in very good physical shape. I like to bike ride, work out, walk, etc. I enjoy cooking, opera, cars, museums, etc. If you have similar interests, are younger than I, slim and very good-looking, with your own career, send a note with photo and phone and I'll do the same. Being Italian is a plus, Sicilian a plus-plus. Nonsmoker only. 6540 ✉

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Looks, Brains, Commitment—Sexy, leggy NYC writer, 36, seeks easygoing professional man for long-term love. 6510 ✉

Winsome, Lithe, Attractive—Jewish mom seeking solid, bright, warm Jewish man, 40's-early 50's, committed to family and profession, with varied interests and willingness to share. Please write: 9436 ✉

Handsome Professional Gentleman—Successful and secure, 40's, 5'10", valiantly searching for attractive, forthright and friendly lady with intelligent sense of humor. Interests include travel, dining, dancing, music, sports. A photo would be appreciated. 8208 ✉

MD · Handsome, 42 Years Old, Fit—Seeks slender, marriage-minded female, 30-39, whose major concern is to raise a child by any means possible. 8221 ✉ ☎

Petite, Charming, Honest—Oriental lady MD, 41, seeks a sincere, successful man, age 42-52, MD, lawyer, businessman or executive for serious relationship. Photo, note, phone. 6556 ✉

Thoughtful, Sensitive Attorney—39, comes with giant ego and creative hobbies, seeks similar Jewish female, age 30 or so. Note/photo. W489 ✉

Warm, Energetic, Attractive—Jewish professional, 38, petite, shapely, fit, seeks bright professional man, 35-43, who's fun, witty, adventurous, sexy and has integrity, depth and a desire to build a solid relationship. For the long haul. 6512 ✉

Former Ballerina—Beautiful, 50, seeks successful Jewish man, 48-65. 9473 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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By appointment only 212-935-9350

Dentist/Comedian—32, 6', sincere, funny Jewish guy with drill seeks sincere, bright, upbeat woman, 22-30, for painless relationship. Nonsmoker with a kind heart. Our interests include movies, theater, flossing and laughter. Send letter and photo to POB 6514, Queens, NY 11365.

Catch Of A Lifetime—Very beautiful, slim, caring, refined, ultrafeminine lady, 35, with long dark hair, passion, style and a big, warm heart, seeks handsome, successful, intelligent, athletic male, 27-44. Note/photo please. 6514 ✉ ☎

Are You Tired—Of enjoying life alone? So am I. I am an attractive, single black female who seeks a considerate, down-to-earth, professional, single white male, 22-40, for friendship. Phone/photo please. 9441 ✉

Florida, Jewish Physician—Seeks attractive, unencumbered, classy, successful Jewish lady, 43-50, for serious relationship. Photo a must/note/phone. 6532 ✉

Sincere, Attractive Professional—38-year-old mom seeks Jewish professional male, 37-45, who enjoys life and is seeking sincere, long-term commitment. 6489 ✉

Classy Pretty European Lady—40, college professor, affluent, nonsmoker, perfect health, affectionate, elegant - seeking handsome, successful man. 8198 ✉

Swept Away!—Handsome, slim sailor seeks bright, attractive, romantic woman for a life of love and adventure. A companion to share my passion for staring at the stars from Caribbean anchorages, exploring foreign lands, jazz, photography, great experiences still unknown. I'm a caring, generous, informal, intelligent professional - Jewish, 33, waiting to sweep the right woman off her feet. Photo appreciated. 9400 ✉

Man In Exile—Looking for homecoming or traveling mate - serious, long-term perhaps... 34, highly cultured, multilingual, good-looking professional, working now in Europe but no jerk, with great sense of humor, looking for no jerk without attitude, attractive, 24-32, preferably single Jewish female. Recent picture appreciated. 1824 ✉

Woman Of XL—Please read this personal if you would like to know a fun-to-be-with businessman, who is affectionate, romantic, warm and caring. Early 50's, 6'3", 180 lbs, nonsmoker. Enjoys outdoors, quality conversation, active sports and ballet. Handwritten note, phone. Sorry - no photo, no response. 9464 ✉

Pretty, Witty And Wasp—Blond, 5'6", 122 lbs, 46, Vassar, seeks slim, 6' success - sophisticated gentleman who likes to spoil and be spoiled - to hold my chair, order my rare martini, keep me warm cold nights. Photo. 9479 ✉

Why Am I Doing This?—Me - very pretty, sexy, tall and slim, sophisticated female with long blond hair. Ivy MBA, late 20's and Jewish. Feels comfortable with Upper East Side establishments but prefers Soho and downtown scene. I love travel, beach, movies, dancing, romantic evenings and just hanging out. You - similar education, Jewish, very successful, very attractive, early to mid 30's. Manhattan only. Photo/note please. 1537 ✉

Classic Beauty—Pianist/PhD, sensitive yet sense of fun, seeks kind, cultured Jewish soul mate (MD or like), 35-48, for genuine duet. Photo/phone, please. 6517 ✉ ☎

Sweet And Savvy—Pretty brunette - slim, 40 - loves cute repartee, slow dancing, movies, gardening, healthy lifestyle. Seeking fit, down-to-earth Jewish guy, 40's, with big heart, outgoing personality and solid values - for romance, friendship, future. Photo/phone. 9463 ✉

Modern Orthodox Rabbi/Teacher—36, easygoing, sense of humor, diverse interests, seeks Jewish woman of similar outlook for serious relationship. 9465 ✉

Successful, Intelligent, Romantic—Male, 35, ex-rock 'n' roller turned corporate finance exec. Enjoys tennis, golf, sailing, city nights, country weekends. Selectively seeking attractive, bright, playful, thin woman who won't settle. Note/photo/phone. 8215 ✉

Attractive And Sensual—40's, sensitive woman seeking attractive, intelligent, fun-loving and cultured man, 45-50, over 5'8", who enjoys life and, most importantly, knows how to communicate. 8216 ✉

From Here To Eternity—Successful businessman, 32, Jewish, very handsome, 6'1", athletic, extremely ambitious, enjoys travel, exercise and dancing. Seeks a very intelligent, beautiful, tall, slim, elegant woman with a good sense of humor. Note, photo - will reciprocate. 6544 ✉

Is Life A Beach—Without that special someone? Single, Jewish professional male, 35, 5'11", in pursuit of female who will help prove that sun and fun can be accomplished no matter the season or location. Photo appreciated. 6539 ✉ ☎

Tall, Slim, Pretty LI Psychologist—Seeks male, 50's, for flame, friend, fun. 9430 ✉

Attractive—Black female JD, 34, seeks positive, professional gentleman. 9469 ✉

Single White Male—Handsome, 39, 6' tall, northern NJ (half hour from NYC), seeks tall, attractive, well-read African-American woman, 30's-early 40's, familiar with the works of Bataille, de Berg and Reage. Note/phone/photo. 6507 ✉ ☎

Living On Central Park—Prefer picket fence. Beautiful, blond artist/designer, gourmet cook, Jewish, seeks mate, 35-plus. Share love/passions: horses, dogs, baby, joyful home. POB 1266, NYC 10028.

The Summer Is Ours—Gorgeous, slim, professional Jewish female, 28, 5'7", seeks warm, secure, athletic partner for romance. We will enjoy laughter, life and NYC. 6502 ✉ ☎

Attractive, Intelligent, Sensitive—34, 5'7", slim Jewish professional - likes biking, hiking, skiing, music, theater. Seeks intelligent, caring, affectionate, successful man for serious relationship. Note/phone. 9482 ✉

Trust, Friendship And Acceptance—The foundation upon which a loving relationship is built. I am a mid-30's, thin Jewish gentle-man who desires to build a healthy, loving relationship/partnership with an in-depth gentle-woman, 28-39, preferably Jewish, who, like me, is passionate to any or all of the following: travel, the performing arts, spectator sports, dancing to R&B, House and Soul, the beach and making love. I neither smoke nor drink (friend of Bill W.). Note/photo/phone. 8225 ✉

Attractive Woman—With auburn hair and brown eyes, medium frame, is also fit and energetic, with a love for any outdoor activity. She's a professional RN, 30's, and is looking for a professional Jewish male, 35-45, who is seriously interested in marriage and children. Only those who seek committed love and family need reply. 9480 ✉

Salsa Anyone?—31, tall, slim, handsome, successful Jewish cardiologist with great sense of humor - in search of beautiful, slim Hispanic female as partner in dance and possibly more. Please respond with note/photo/phone. 6490 ✉

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 6525 ✉ ☎

Soho Artist—Single male, 6'5", 30, ponytail, real person, big-hearted - looking for athletic single female to love. 9476 ✉

"Pssst"—Pretty, warm, green-eyed brunette, 30, professional, with old-fashioned values, would like to meet career-minded yet fun-loving, single Christian man. Note/photo a plus. 9471 ✉

No "Must B's" - Just "Would Like..."—Gal, 55, divorced, spiritual, creative field, seeks creative man, 50's, who sees more poetry in life than Pathos. Note. 8226 ✉

Gorgeous, Elegant Show-Stopper—Financially independent, slim, 5'4" beauty seeks confident, attractive, humorous, caring, financially successful Jewish man, 47-55, for long-term relationship. Photo and phone a must. 6494 ✉

Do You Enjoy Good Company?—Good-looking Jewish man with integrity, 40, 5'8", slim, athletic, mentally alert, emotionally available, with sense of humor and sincere desire for relationship, seeks affectionate, unpretentious woman. Nonsmoking. Photo please. 6495 ✉

A Woman Of Substance—42, Northern NJ, tall, blond, honest, down-to-earth, outrageously exciting and sexy - seeks dynamic, successful, caring, romantic man. Photo/note/phone. 8228 ✉

Normal, White Divorced Female—Nonreligious LI professional, no kids, seeking 40ish professional for golf, good times and fun conversation. Phone first, photo later. 9445 ✉ ☎

Woman Of Your Dreams—Slim, pretty blond professional, 5'8", 34 - with a positive outlook, gentle nature and creative interests - searches for the man of her heart: attractive, caring, communicative, and emotionally available for loving friendship, true intimacy and a committed tomorrow. Photo/note please. 6497 ✉

Honest—Successful 30-year-old photographer/director seeks fun-loving woman. Photo and note. 6498 ✉

Dynamic Executive—Handsome, caring - seeks articulate, slim Jewish lady, 50something. Photo please. 6553 ✉

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Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Singles Cruise—6/21, 9 PM - Midnight. $30. Pier 83, Manhattan. 516-431-0755

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Cejwin Aumni—June 22, 1991 - All Ages. Call 212-535-0741

To Advertise In Our Weekly Bulletin Assortments Section, call **212-643-6500.**

STRICTLY PERSONALS

Likable And Lovable—Petite, professional Jewish grandmother in rural CT seeks accomplished, unencumbered gentleman, 55-70, with whom to share the joys, sorrows and absurdities of life. 6499 ✉

Tall, Cute, Witty Gentleman—39, intelligent, classy, stable, Jewish (unimportant), who enjoys jazz, ballet and yoga - seeks serious relationship with very bright, warm, happy, centered, fit woman with great legs. CT/NY. Photo. 9478 ✉ ☎

Australian Jewish Male—41, living in NYC. I'm affluent, attractive... Seeks Jewish female for honesty and best friend, possible marriage. POB 6474, NYC 10128

No Men Left?—31-year-old, 6'1" attorney. Jack of all trades, master of none. Easygoing, funny, Jewish. Would like to meet independent, brainy, tall, athletic natural beauty who is as reluctant to respond to this ad as I was to place it. Note/phone/photo appreciated. 6541 ✉

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 6542 ✉

Non-Retirement, Fulfilling Work—Liberal politics, solid ethics, chamber music and all the other arts and treasures of the city - contrasted with oceanside weekends, are passions of very attractive, arresting, slim, warm, generous female professor/clinician, seeking trim, youthful, middle-aged man in his 60's, who possesses vitality, warmth, humor, solvency, a well-educated fine mind, and a real sense of aesthetics. Note/photo please. 9452 ✉

NJ Professional, 26—Jewish male, CPA, seeks bright, cute Jewish woman, 20's, with a great sense of humor. I enjoy sports to theater to walks on the beach. Note/phone/photo optional. 9446 ✉

If You Love—Romance, and trust in a glimmer of intuition and fate, then believe that magic is possible here. Have faith, and pen this gent a few lines - great things could happen! 9447 ✉

Absolutely Stunning—Shapely, bright, classy, vivacious, single white female, 27, corporate attorney seeks very handsome professional single white male, under 35, who is intelligent, witty, affectionate, sincere and emotionally stable for lasting relationship. Note/phone/photo appreciated. 9475 ✉

Hope Springs Eternal—Handsome lawyer, 29, seeks soul mate. I'm looking for a woman, 24-33, who sees a serious relationship as something to draw strength from (as I do) and who loves what life has to offer. Note/photo please. 9448 ✉

Handsome, 44-Year-Old NJ CEO—Seeks 24-29-year-old blond beauty to start all over. Note/photo. Reply to: POB 502, Dayton, NJ 08188

Tall, Slim, Attractive—Executive, 44, enjoys the city, classical music, nature, travel, water. Seeks successful man, 40's-early 50's, for warm, loving friendship. Phone/photo appreciated. 9438 ✉

Adventurous, Beautiful Woman—I'm successful, refined, educated and sincere. *Seek same in a man - nonsmoking, fit and* over 34. Photo/phone/letter. 8211 ✉ ☎

Tender, Witty, Spontaneous Woman—With great laugh (writer-editor, petite) wants a sensitive, intelligent man, 55 plus, who knows and likes himself and needs to be close to a special woman. Personal note please. 9470 ✉

Spring Will Turn To Fall—*In* just no time at all. Attractive female professor - Jewish, 32, 5'3", slim, caring, nonsmoker - seeks trim, smart, all heart, Jewish man, to share the seasons of our lives. Photo appreciated. 9487 ✉

Beautiful Brunette Attorney—Sexy and spunky, 32 - seeks intelligent Jewish professional male, 31-42, who's tall and loves to laugh. Photo. 9449 ✉

Down-To-Earth Girl-Next-Door—32, pretty, athletic, spontaneous - seeks man for mutual respect and friendship. Tennis, golf, humor a plus. Nonsmoker essential. 6552 ✉ ☎

Funny—Warm, sensitive, cultured lawyer, 40, Catholic, seeks single female, 32-42, of similar import. Send photo/phone. 8204 ✉

Seeking Oriental/Exotic Lady—30-40, worldly, cultured, independent, energetic. Career allowing time to travel. I am 48, 6', European-born, MBA. Successful international entrepreneur. Athletic, adventurous, romantic. Love sea/diving. Reside NY/Caribbean. Photo. Phone. 6528 ✉

Wonderful, Youthful—Attractive Westchester lady (55) seeks sincere, fun, single, NYC/Westchester man, fifty or sixtysomething, for a warm, loving and lasting relationship. Tennis a plus, humor a must. Note/photo/phone please. 8077 ✉

Help! I Need Somebody—Help! Not just anybody... Good-natured, bright, caring, attractive Jewish woman, 33, 5'6", with spark - enjoys rock 'n' roll, sports, movies and the beach. Seeks upbeat, handsome, romantic, down-to-earth man, 30-38, with outstanding character, for no games relationship. Note/photo/phone, please. 9444 ✉

"Love Is The Discovery—*Of ourselves in others, and the delight in the recognition."* I'm a successful MBA seeking an equally exciting, successful man, 6' plus, 34-45, who wants a wife and children. I'm pretty, 35, fun. I like movies, theater, travel and *sports. Note/phone, please.* 6515 ✉ ☎

Very Pretty, European-Born Female—Professional, 44, seeks very classy, spiritually-aware professional male (38-50), for love, romance and commitment. If you are intelligent, sincere, caring, emotionally and financially secure, as I am, and you enjoy music, movies and love to travel, as I do, let's journey together and delight in finer things and exotic places. Please tell me about yourself with note and photo. 8205 ✉

Single European Exec—43, seeks female, 25-35, for sun, fun, beach - all seasons? Note/photo/phone - please. 6526 ✉

Handsome, Successful, Kind Physician—Late 30's, in great shape, avid skier with second home in Colorado. Seeking appreciative, unpretentious model/actress with meager upbringing to love and take care of. Prefer mid-late 20's, (yes, I prefer younger woman), must be thin, athletic, whimsical and Crowded House fan! Photo essential, glad to exchange. 8229 ✉

Sincere Man—Caring and affectionate, seeks slender, petite woman for a relationship. I am 5'7", Jewish, early 40's. Photo please. 6527 ✉

Ivy-Educated Attorney—50's - enjoys fine dining, exciting travel, dignified living. Seeks refined lady who understands: without companionship, love, mutual respect - none of the above are enjoyable. Bio/photo/phone. 8206 ✉

Sweet, Sensitive, Sincere—35-year-old male looking for lifetime female partner. Please be honest, intelligent and down-to-earth. 6486 ✉ ☎

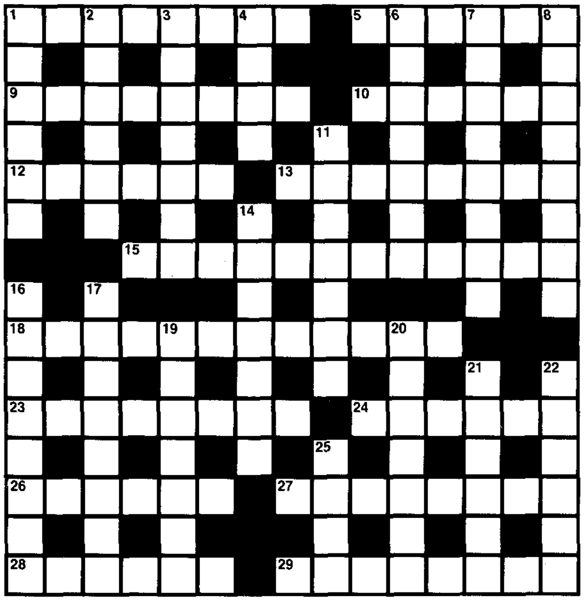
Risky Business—Handsome Jewish *gentleman, 30, seeks beautiful, intelligent* lady with a warm heart and big dreams. Photo/letter. 8207 ✉

Delectable Female—Cultured, seeks spirited male, 40's to 60's. 9437 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Compete in heat but not in light. (8)
5 Compete to get married, as on television. (6)
9 Empty words in rhyme. (8)
10 Where to be caught with girls. (6)
12 Spanner needed for game. (6)
13 Rather a lot is needed to make a bachelor evil. (8)
15 Workers who make metal sinks? (12)
18 Make a single thing wrong and you will have good singers. (12)
23 Game for a camp dance. (8)
24 To leap about in a game. (6)
26 Courses for which we go in groups. (6)
27 Crime perpetrated by tall fellow. (8)
28 Listen, oddly enough, for what cannot be heard. (6)
29 City centre in rhyme. (8)



DOWN

1 Queen who put her man before her country. (6)
2 Tongue or gum. (6)
3 Green it turns whole. (7)
4 Where some women get up about one. (4)
6 In the capital I anticipate meeting a foreigner. (7)
7 Girl who has success if coloured. (8)
8 Reveal that there is a record to be beaten. (8)
11 Spring examination for a dignitary.
14 Senselessly a girl follows one to the city. (7)
16 Asia bans revolutionary Greek work. (8)
17 What is very fine gives encouragement before an unpleasant experience. (8)
19 Oriental who achieves a second-class mark in metalwork. (7)
20 Book needed here and now. (7)
21 The fruit is also about to get entangled. (6)
22 Lion family as something of botanical interest. (6)
25 Queen makes princess act. (4)

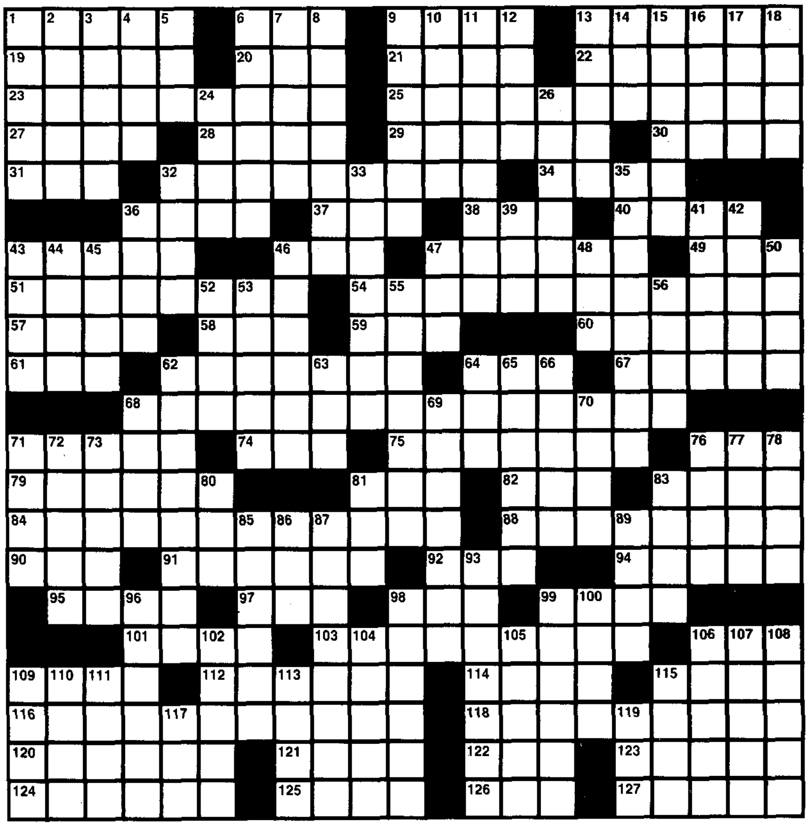
'IN THEIR GARDEN': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Blue Grotto locale
6 Baby food
9 Utter swearwords: slang
13 Spain and Portugal
19 Trees in Arthur's garden
20 Brit. medal
21 Future M.D.'s course
22 In Ali Baba's garden
23 In King Midas's garden
25 In Cinderella's garden
27 Biblical oldster
28 Needle case
29 For each
30 Words in a ratio
31 Doctor Ruth's topic
32 "A Christmas Carol" family
34 Medieval menial
36 Fast Eddie's game
37 —— Paul, guitarist
38 Hamilton bill
40 Gouda's competitor
43 Smoke detector, e.g.
46 Hawaii, once: abbr.
47 Environs
49 Trygve of the U.N.
51 In Pete's garden
54 In Saddam Hussein's garden
57 Paper fastener
58 Inlet
59 Sense of pitch
60 Vagabond
61 Isn't out of
62 Architects' columns
64 Rainbow shape
67 Annoy other sleepers
68 In Jim Bakker's garden
71 Rite site
74 Recite
75 Weather-map lines
76 Lingerie buy
79 Actress Hopkins
81 Explosive stuff
82 "The same door where —— went": "Rubaiyat"
83 Innerspring part
84 In Pepe Le Pew's garden
88 In Humpty Dumpty's garden
90 "—— the ramparts . . ."
91 First name in detective fiction
92 Some DJ stock
94 A Florida Key
95 Ruler of old Venice
97 Arafat's org.
98 Terse road sign
99 Warning float
101 "—— boy!"
103 Like the best dairy topping
106 Bath step-on
109 Actors' reps.
112 Kin of the mimosa
114 Lyon lady friend
115 Hay bundle
116 In Puff's garden
118 In Leo's garden
120 In "the sailor man's" garden
121 To boot
122 Unit of work
123 Stares at the stars
124 Cubic meters
125 Property claim
126 Sibling nickname
127 More than chubby

DOWN

1 Zoo homes
2 In unison
3 In Cybill Shepherd's garden
4 Buttons and Skelton
5 Suffix for expert
6 Imposing door
7 Approximately
8 Vertebra connection
9 Neighbor of Dunkirk
10 Not likely
11 Really cruel
12 Eye sore
13 Bits of land
14 "—— Mir Bist Du Schön"
15 Caught sight of
16 Emulates Vanilla Ice
17 "—— a man with seven wives"
18 Before drome or sol
24 Notorious fiddler
26 Picturesque
32 Grooming item
33 Calvin's successor
35 Psychological disorder
36 Pre-coll. school
39 BPOE member
41 San Antonio shrine
42 Forty-niner
43 Triumphal edifice
44 "Damn Yankees" girl
45 Flea market sign
46 Muse of comedy
47 Disfigure
48 Continent abbr.
50 Raison d'——
52 Acid that causes gout
53 Fabrics from cocoons
55 Flogging
56 Talk wildly
62 Pet bird, possibly
63 At —— cost
64 Mil. address
65 July birthstones
66 "Trolley Song" sound
68 Certain Hindu
69 Pip's love ("Great Expectations")
70 Prude
71 Retort to "are not!"
72 Cottoned to
73 Cape Cod town
76 Wild hog
77 Phone up
78 Lowest female voice
80 Half of MMCCC
81 Scotland's longest river
83 Potter's need
85 Woolly Andes animal
86 —— canto
87 Cauliflower's cousin
89 Story line
93 Hair applications
96 One of the Magi
98 Add salt
99 Live creatures
100 Pre-owned
102 "—— Bulba"
104 Get the suds out
105 Japanese porcelain
106 In the Minotaur's garden
107 Medicinal lilies
108 Uptight
109 Nile vipers
110 Biting insect
111 VCR insertion
113 "I've Got —— in Kalamazoo"
115 Run off at the mouth
117 Henna, for one
119 Sense of self



Solutions to last week's puzzles appear on page 117.

Put away the cookbook, hide the garlic press and don't even think of touching that spatula. It's time to escape the kitchen. Dine at any of these fine restaurants and enjoy something special prepared just for you.

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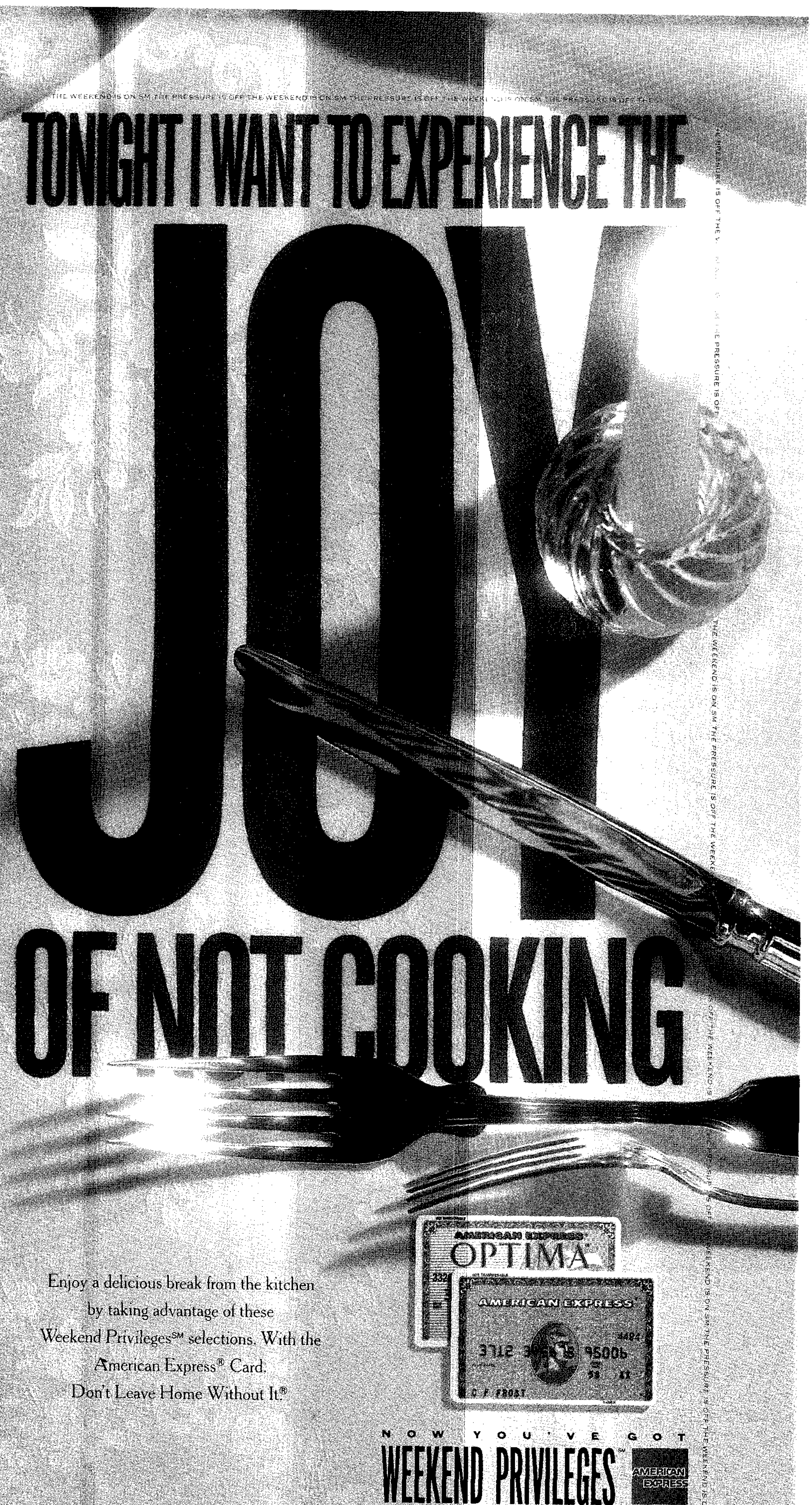

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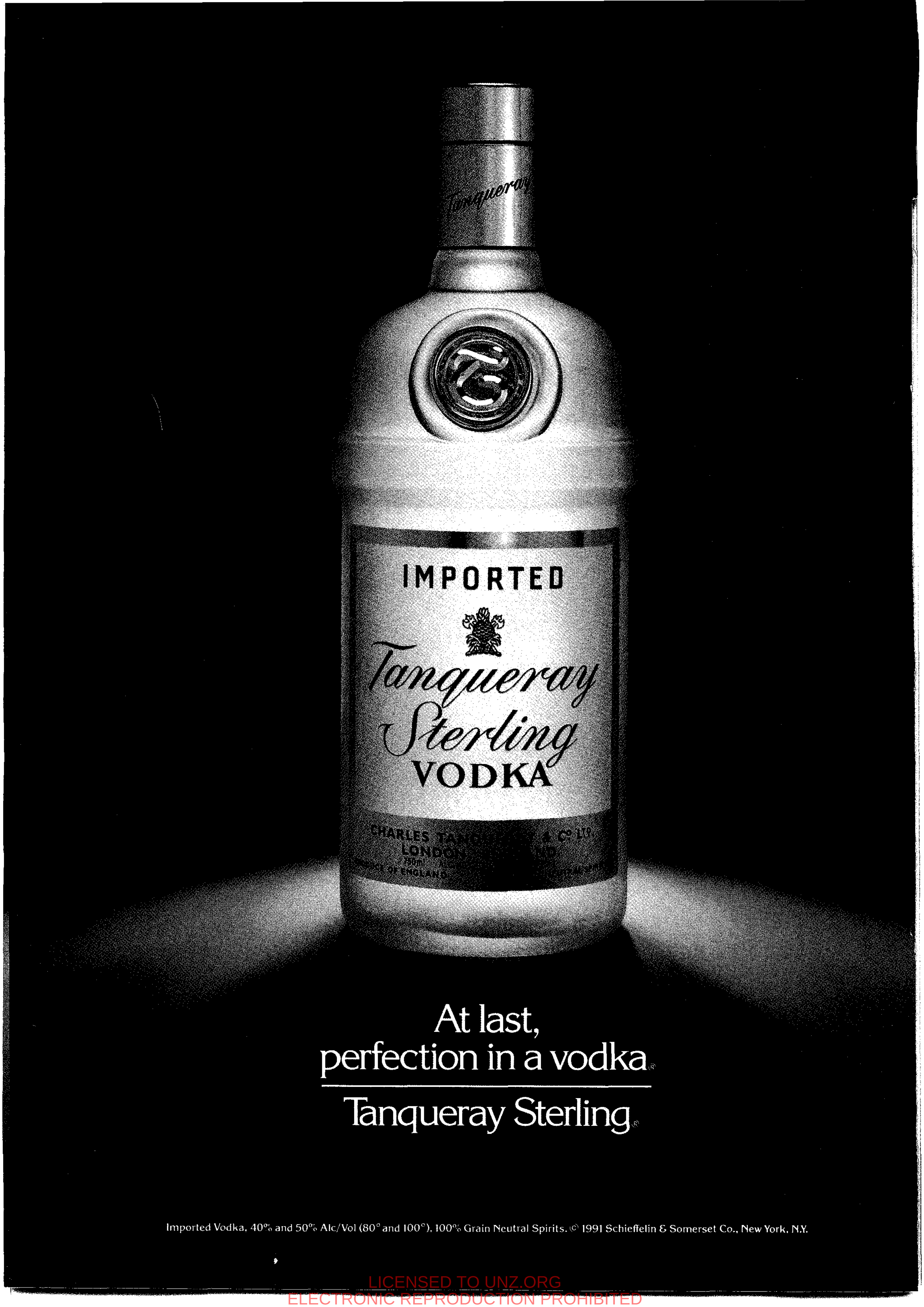
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